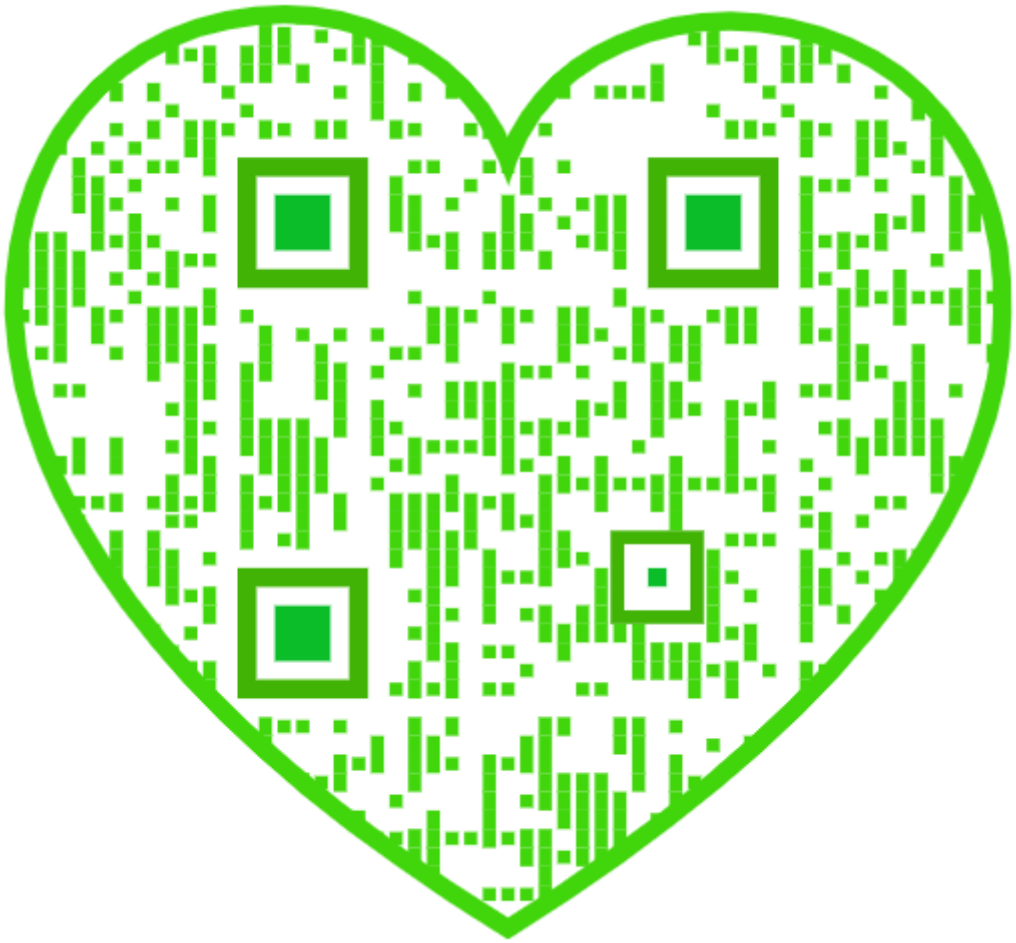


INSTRUCTION BOOK

FOR THE

French and English Systems

OF

CUTTING, FITTING AND BASTING.

By JAMES McCALL, NEW YORK.

There are many who excel in trimming, draping, and in giving to a dress an air of style, but poor fitters. A want of this knowledge precludes the possibility of reaching the highest position as a cutter and fitter. The difficulty in gaining the higher art is the want of a knowledge of the lower art. The object of the following lessons is to supply this want. Any young woman who wishes to become perfect in the art of cutting, fitting and basting, must begin at the beginning. All knowledge outside of this is artificial, uncertain and unsatisfactory.

THE FRENCH AND ENGLISH SYSTEMS.

The art of drafting or cutting garments by rule is called the English System. The art of fitting garments by model is called the French System. The English dressmakers must cut each and every garment by rule; that is, by drafting a pattern for each customer according to measure. All the tools required is an inch tape and a square. The French dressmakers cut and fit by models, and not by rule. The English dressmakers try on each garment from one to three times during the process of making. The French dressmakers seldom or ever try on the garment until it is sent home complete. The following directions will explain the principle of the two systems, and give full and complete instruction in both.

THE ENGLISH SYSTEM.

The first fourteen lessons in this book explain the English System of drafting or cutting by rule. The object of these first lessons is to teach those who wish to learn the first principles of cutting. Three hours close application to the study of the first lesson will enable any one to comprehend and understand the following thirteen lessons; but if it takes six or even twelve hours it will be time well spent, as it will be of no use to proceed until this first lesson is thoroughly understood

When you are able to cut and fit a dress waist perfectly, you will have mastered nine-tenths of all that is worth knowing in the art of dress cutting; not merely a plain waist for a good figure, but for any figure or style of waist that may present itself. It is a rule with artistic dressmakers in Europe when giving instruction in cutting, to require the pupil to practice three months on the waist and sleeves alone, while ten days is considered ample time to learn everything else pertaining to the business. It is this thorough drilling, and mastering every detail in the cutting and fitting of the waist and basque that gives the man dressmaker the supremacy as a cutter and fitter. We consider this matter so important that we devote the first thirteen lessons to waists alone, and we here state for the encouragement of beginners, that any young woman who is able to cut and fit a waist perfectly, is able to accomplish almost any task in dress cutting.

The entire contents of this Book is intended for beginners; but the more experienced dressmaker may also find much valuable information, especially if she is in pursuit of knowledge. The author has tried to keep in mind that the highest attainment of the young dressmaker is to stand at the head of her profession as a cutter and fitter, and to this end the work was begun. Reader, if you have that ambition, and have patience to go forth, step by step, learning each lesson as you go, you will be rewarded with success. Bear in mind that Moscheowitz and Worth, now the greatest dressmakers in the world, were once as ignorant of dressmaking as you are. It was by gathering up the little things, and binding them together, that make them great. In this way they gained a fountain of knowledge, which has placed them on the highest pinnacle of fame in their profession.

The plan of the present work does not contemplate the invention of any new system of cutting or fitting, but gathers from all sources, in Europe and America, the best ideas from the best dressmakers, which are arranged and illustrated in such a manner as to bring the highest art in cutting and fitting within the reach of the humblest dressmaker. The principal object of the work is to show how to avoid alterations, and how to make a perfect fitting garment. A good plain sewer, with no other acquirements in the art, can learn the system in a few weeks. A good plain

sewer, with a knowledge of dressmaking, can learn the system in one week. A dressmaker, seeking a more extended knowledge of cutting and fitting, can learn the system in three days. Any young woman with a definite object in view, who will sit down and seriously study the lessons in the following pages, will be sure to succeed. If the object in view is to fill a high position as cutter and fitter, that can be accomplished in three months, if you have a natural taste for the work. A strong desire, and a determined will to fill such a position, is an indication of natural ability. What is wanted is skilled labor, and this will always command a high price. It is estimated that there are 7,000 dressmakers in the City of New York exclusively engaged in making ladies' and children's dresses. This includes 270 men dressmakers. The rate of wages average from $4.00 to $60.00 per week; the price is graded according to ability. In Moschcowitz & Russell's establishment in New York, which is one of the best and most extensive in the world, there are ninety men dressmakers, the average wages of each is $31.00 per week; some make as high as $50.00 per week.

AN IMPORTANT QUESTION.

What qualifications must a lady have to fill a position as forewoman in a dressmaking establishment *First:* She must be able to cut and fit any kind of a garment perfectly without a pattern, chart or system of any kind. *Second:* The only tools she requires, or is allowed to use, are a pair of shears, an inch-tape, a pencil and a tracing-wheel; with these she must be prepared to cut any thing and every thing. She must cut her own patterns and prepare her own models. In Paris, all applicants for a position as cutter and fitter are tried by this rule. If you apply for a position as forewoman, and you should be asked what rule you cut by, you should be able to say, as the French say, "My shears and my inch-tape is the rule I work by."

Follow the French rule. A dress to fit well should not be tight nor loose, but press gently on every part. No wrinkles should be seen except those which arise from the natural movement of the body.

DIRECTIONS FOR TAKING THE MEASURE.

Pass a tape-measure around the breast just under the arms and above the bust, as seen above; draw it *one inch tighter than the dress is to fit*, the number of inches then ascertained is the size of the bust. The measure should be taken over the dress.

Take three measures.

First.—The measure above the bust as seen above.

Second.—The measure around the waist under the belt.

Third.—The length of waist under the arm.

ARTISTIC DRESSMAKING.

If you have the ambition and taste to become an artist in dressmaking, we here place in your hands the means to that end. Ever remember, that in dressmaking, as in everything else, practice makes perfect.

From Messrs. Moscheowid, & Russell, 299 Fifth Avenue, New York.

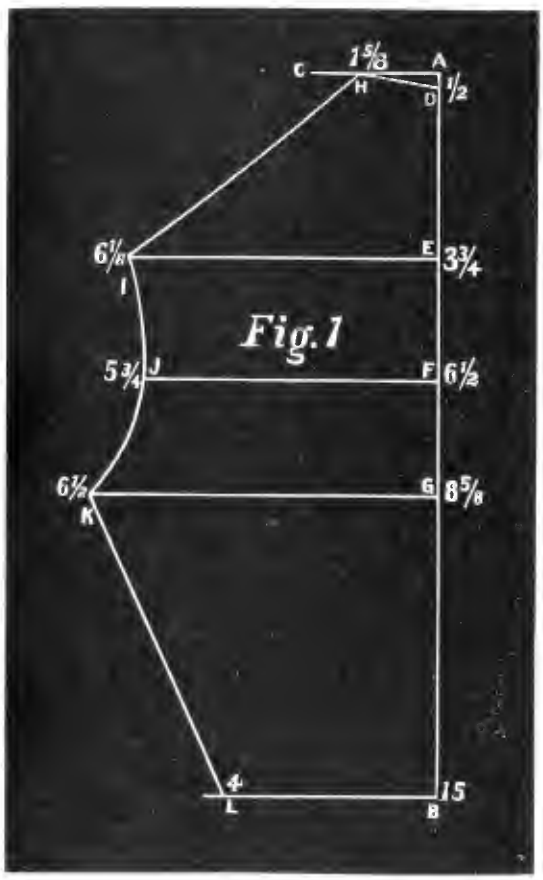
New York, April 2, 77.

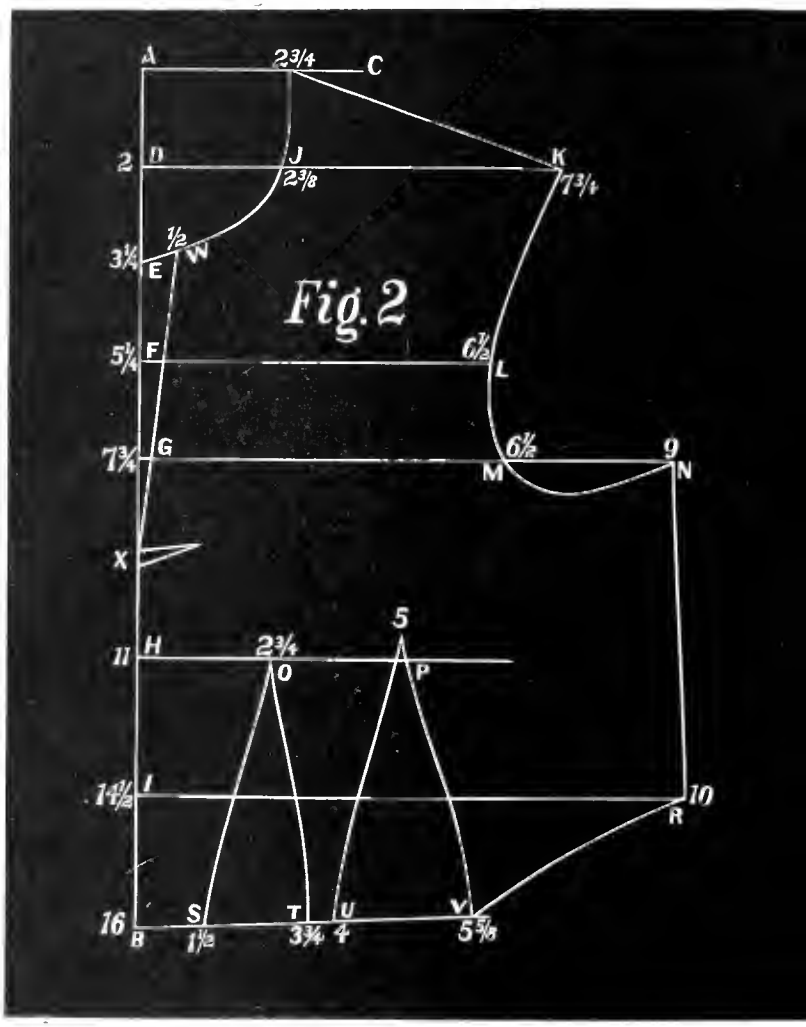
Mr. James McCall:

Dear Sir.—We have examined the French System of Cutting and Fitting, published by you, and bear witness that it is the same, in every respect, that we are now using, and have ben using in our business for the last ten years. The amount of knowledge your system imparts, cannot fail to benefit Dressmakers, especially those who are just beginning.

Moscheowitz & Russell.

LESSON THE FIRST.





Back.—Fig. 1.

1. Draw a straight line down the centre of back from A to B.

2. Draw a square line at the top from A to C.

3. Measure with an inch tape from A to D ½ an inch, from A to E 3¾ inches, from A to F 6½ inches, from A to G 8⅝ inches, from A to B 15 inches.

4. Draw a line with the square from E to I, from F to J, from G to K, and from B to L.

5. Measure with an inch tape 6⅛ inches from E to I, 5¾ inches from F to J, 6½ inches from G to K, and 4 inches from B to L.

6. Measure from A to H 1⅝ inches, draw a line from D to H.

7. Draw a line from point to point, as seen above.

NOTE A.—Continue on this lesson until you are able to draft the back on any or all of the following twelve pages. They are all different. If you can draft one, you can draft the whole.

Front.—Fig. 2.

1. Draw a straight line down the front from A to B.

2. Draw a square line along the top from A to C.

3. Measure with an inch tape from A to D 2 inches, from A to E 3½ inches, from A to F 5¼ inches, from A to G 7¾ inches, from A to H 11 inches, from A to I 14½ inches, from A to B 16 inches.

4. Draw a square line from D to K; measure from D to J 2⅜ inches, from D to K 7¾ inches.

5. Draw a square line from F to L; measure 6½ inches. This measure is taken from the straight line in front, and not from the inside line running from X to W.

6. Draw a square line from G to N; measure from G to M 6½ inches, from G to N 9 inches; measure from the straight line in front, and not from the inside line running from X to W.

7. Draw a square line from H to P; measure from H to O 2¾ inches, from H to P 5 inches.

8. Draw a square line from I to R; measure from I to R 10 inches.

9. Draw a straight line from B to V; measure from B to S 1½ inches, from B to T 3¾ inches, from B to U 4 inches, from B to V 5⅝ inches.

10. Measure on top line from A to C 2¾ inches; measure from E to W ½ an inch.

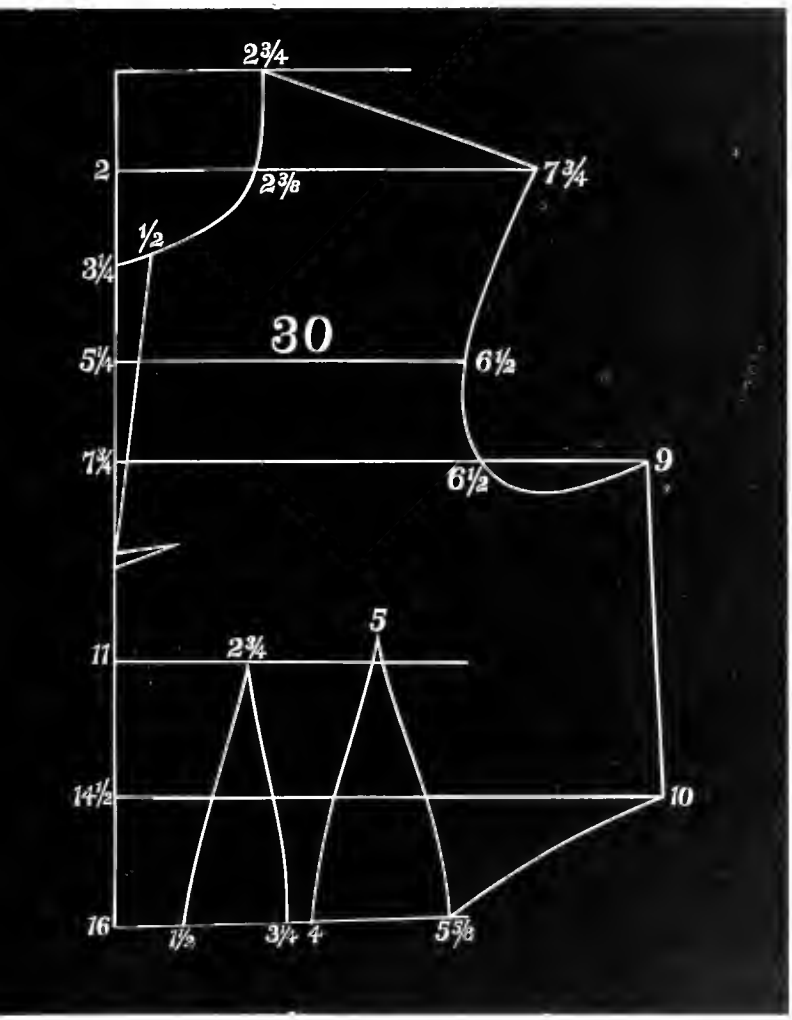
11. Draw a line from point to point, as seen above; lower the Curve between M and N about ½ an inch.

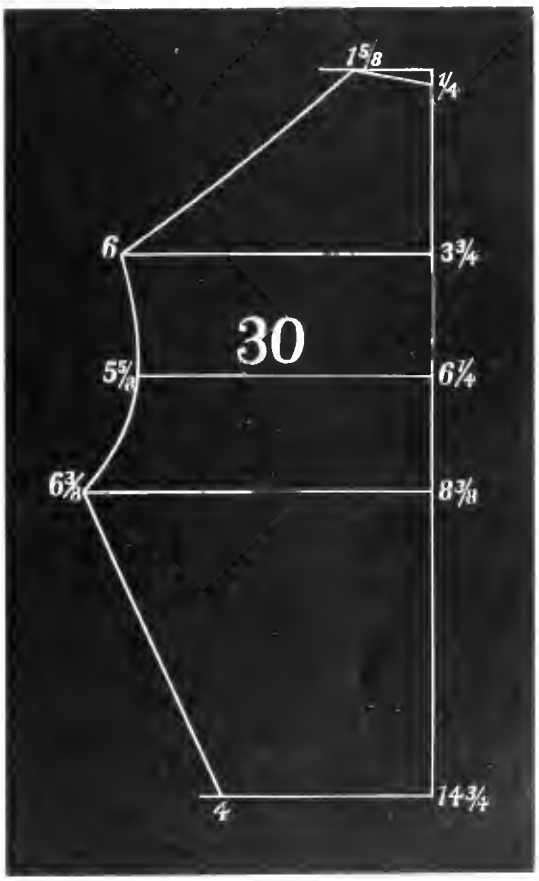
12. If any difficulty is experienced in making the darts a good shape, use the guide. It is better to draw all the lines without a guide.

13. A small V is taken out of the front at X, which will be explained hereafter.

NOTE B.—Continue at this lesson until you can draft any or all fronts on the following twelve pages. They are all different, but if you can draft one you can draft the whole. The two diagrams on page 5 are exactly the same as the above.

LESSON THE SECOND.

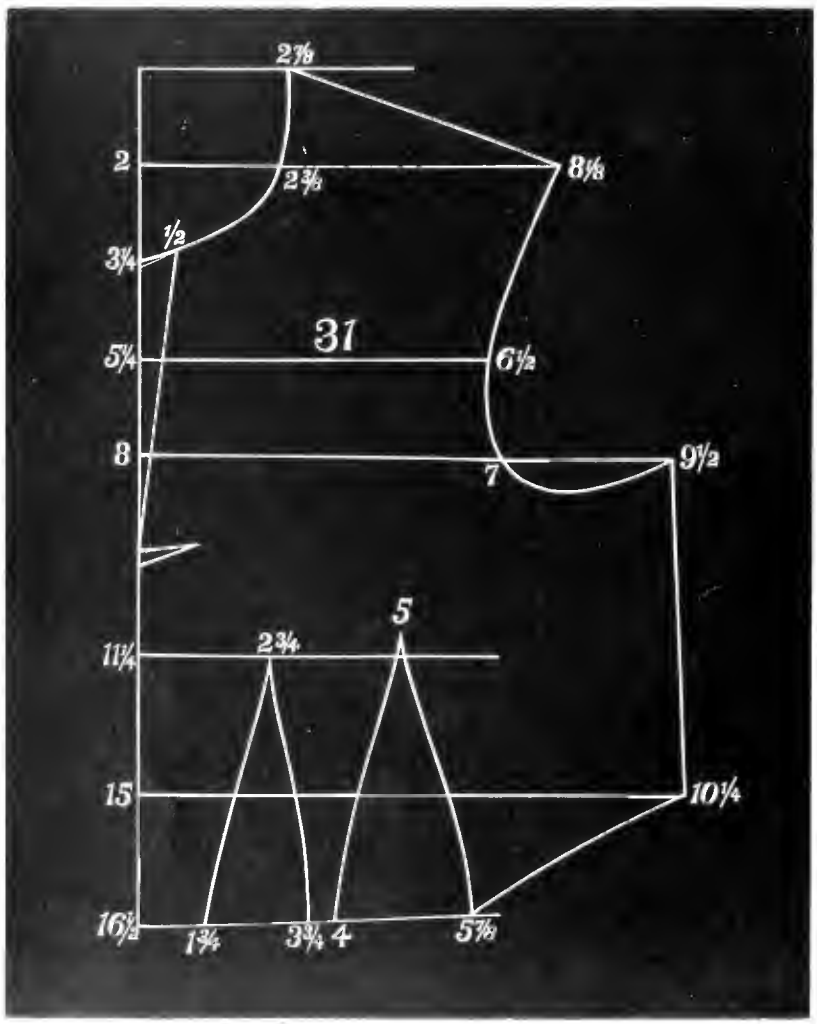


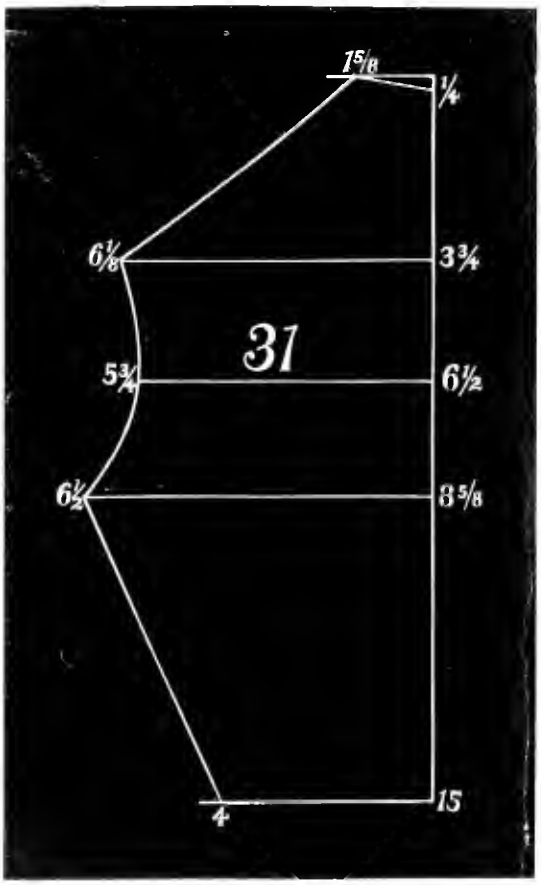


30 INCH BUST MEASURE.

To cut a plain waist for any person measuring 30 inches around the bust, proceed the same as on page 4, use the inch tape and the square; the figures indicate the inches, or distance from point to point. Care should be taken with the cross lines to have them perfectly square with the front. See No. C on page 17.

LESSON THE THIRD.

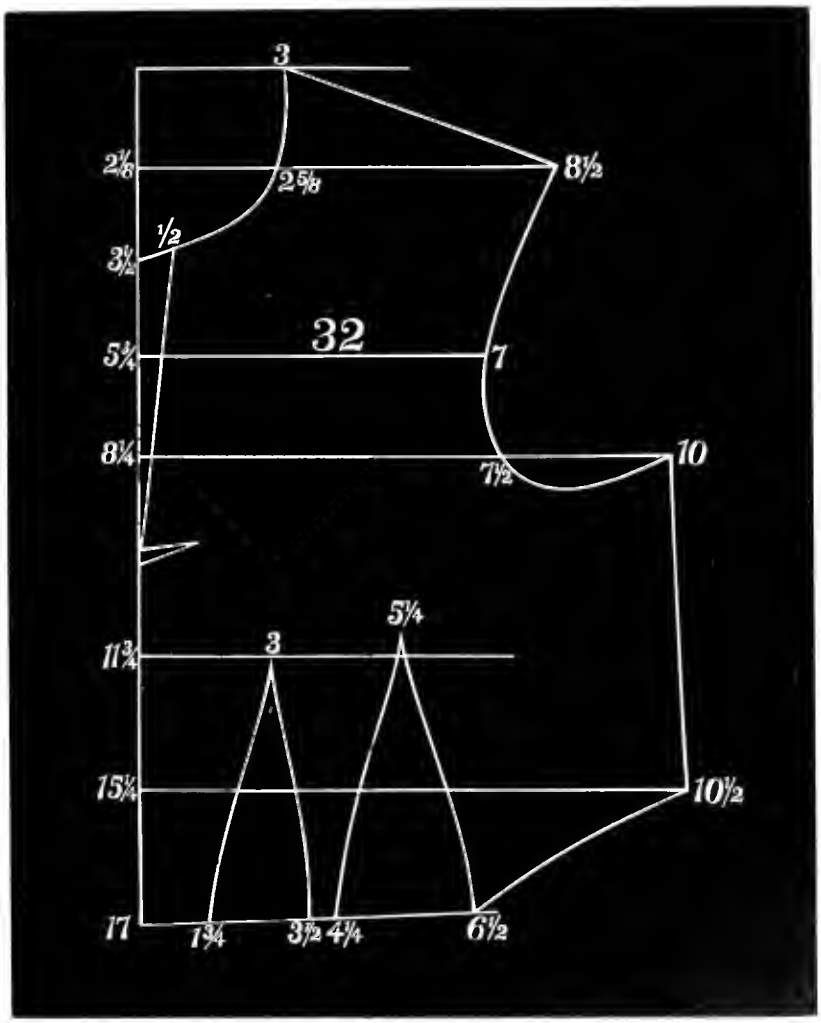


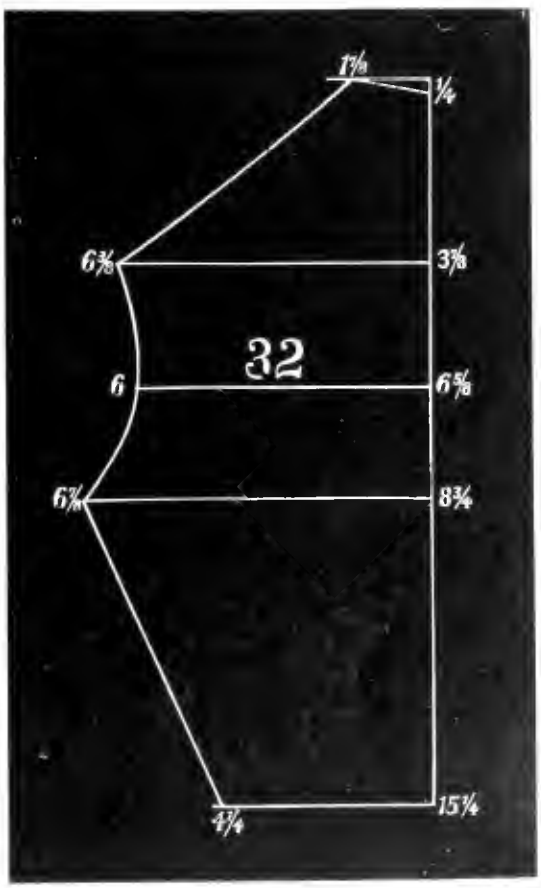


31 INCH BUST MEASURE.

To cut a plain waist for any person measuring 31 inches around the bust, proceed the same as on page 4, use the inch tape and the square; the figures indicate the inches or distance from point to point. Care should be taken with the cross lines to have them perfectly square with the front. See No. C on page 17.

LESSON THE FOURTH.

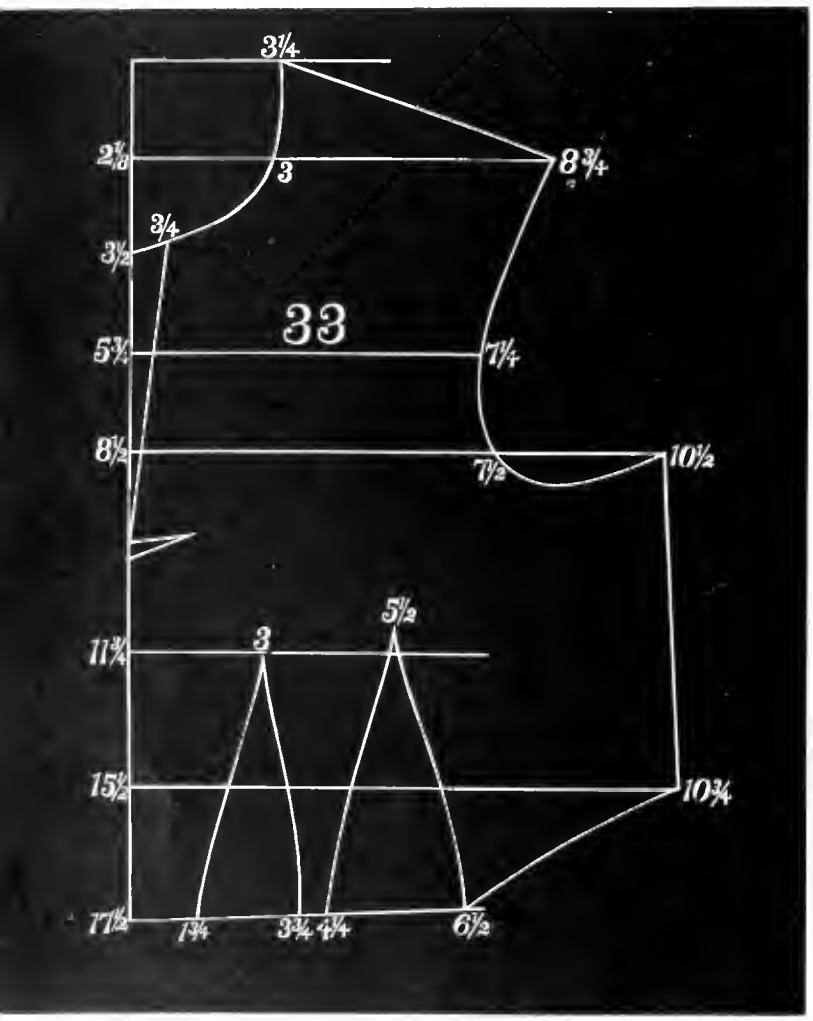


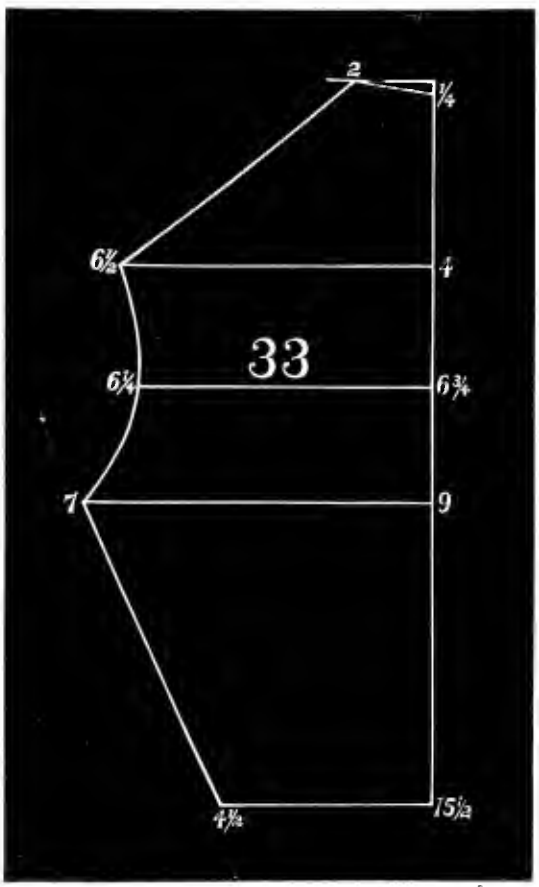


32 INCH BUST MEASURE.

To cut a plain waist for any person measuring 32 inches around the bust, proceed the same as on page 4, use the inch tape and the square; the figures indicate the inches or distance from point to point. Care should be taken with the cross lines to have them perfectly square with the front. See No. C on page 17.

LESSON THE FIFTH.

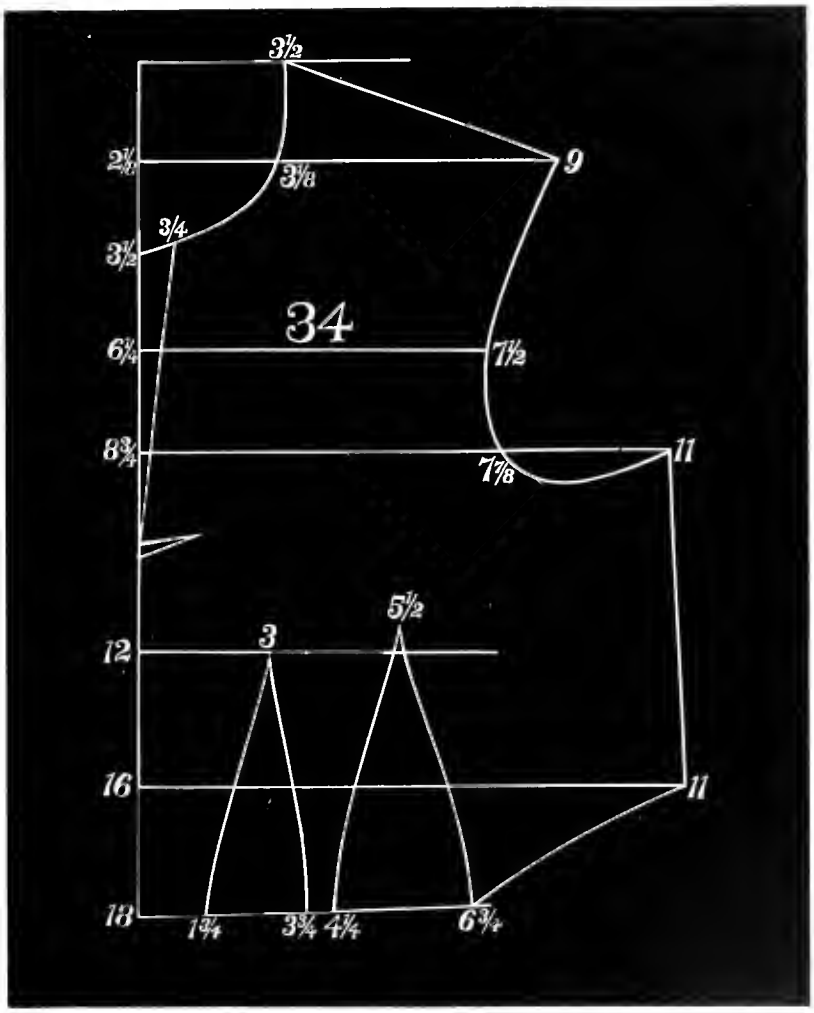


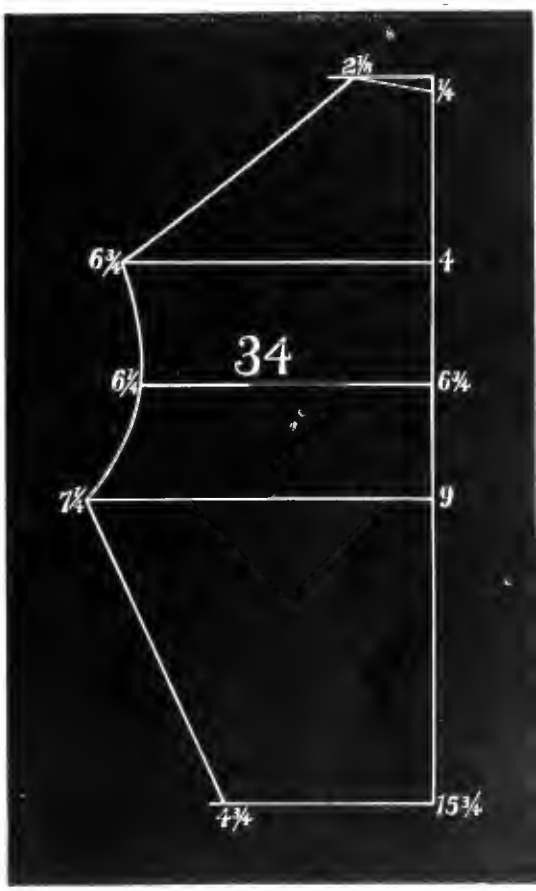


33 INCH BUST MEASURE.

To cut a plain waist for any person measuring 33 inches around the bust, proceed the same as on page 4, use the inch tape and the square; the figures indicate the inches or distance from point to point. Care should be taken with the cross lines to have them perfectly square with the front. See No. C on page 17.

LESSON THE SIXTH.

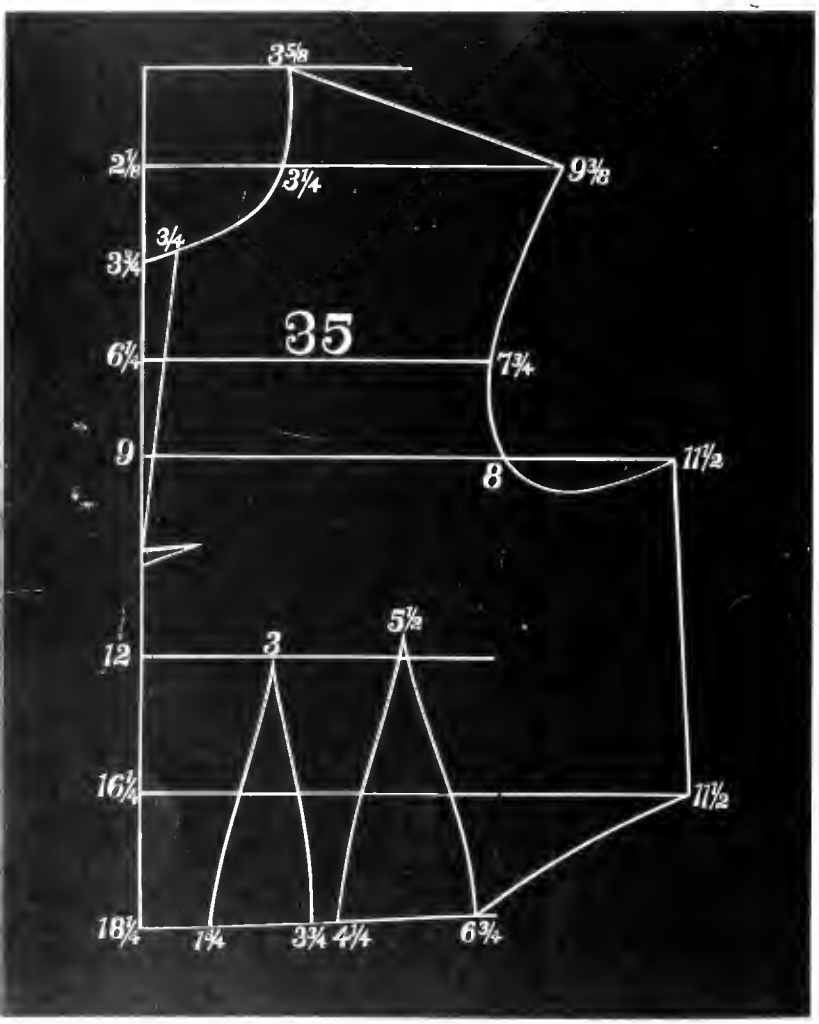


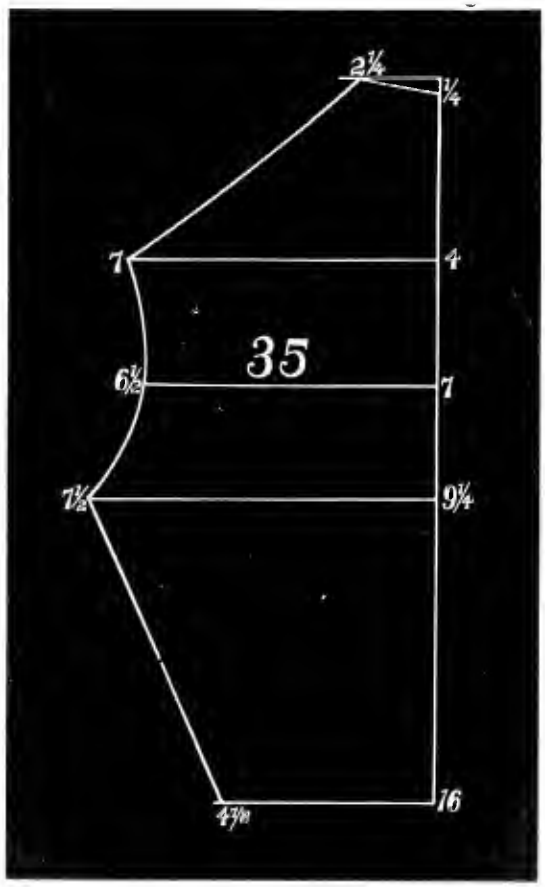


34 INCH BUST MEASURE.

To cut a plain waist for any person measuring 34 inches around the bust, proceed the same as on page 4, use the inch tape and the square; the figures indicate the inches or distance from point to point. Care should be taken with the cross lines to have them perfectly square with the front. See No. C on page 17.

LESSON THE SEVENTH.

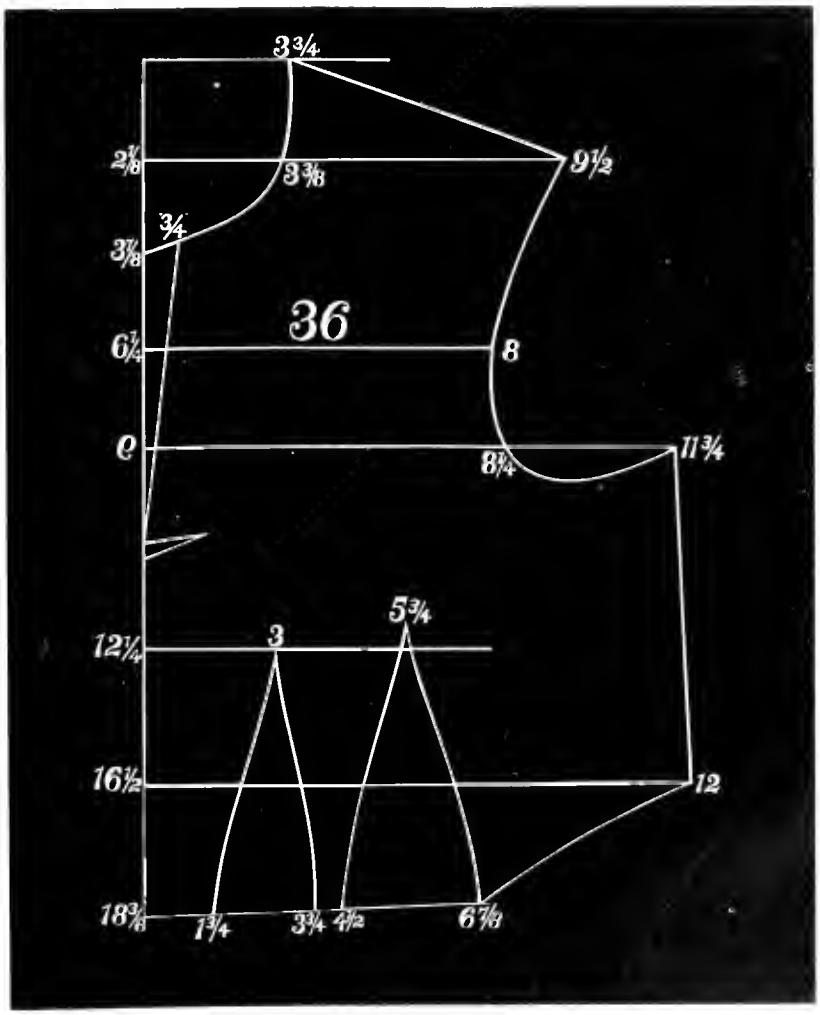


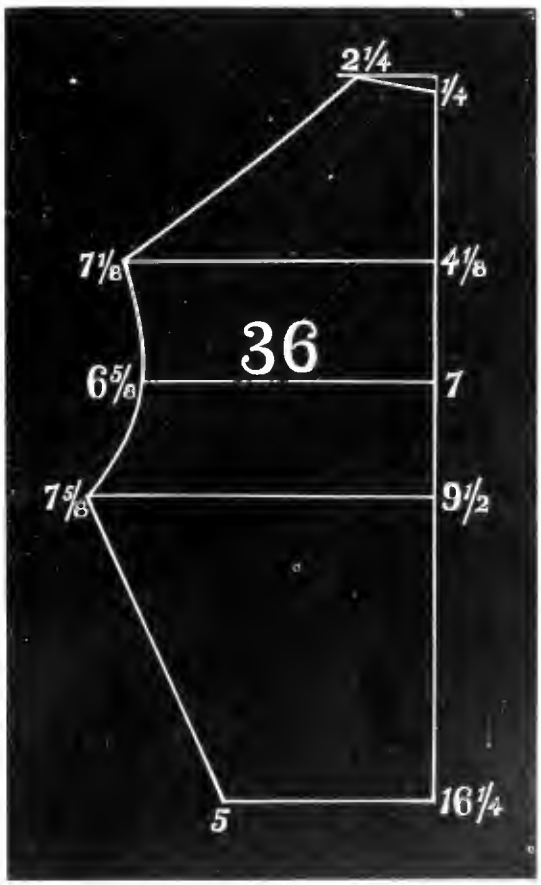


35 INCH BUST MEASURE.

To cut a plain waist for any person measuring 35 inches around the bust, proceed the same as on page 4, use the inch tape and the square; the figures indicate the inches or distance from point to point. Care should be taken with the cross lines to have them perfectly square with the front. See No. C on page 17.

LESSON THE EIGHTH.

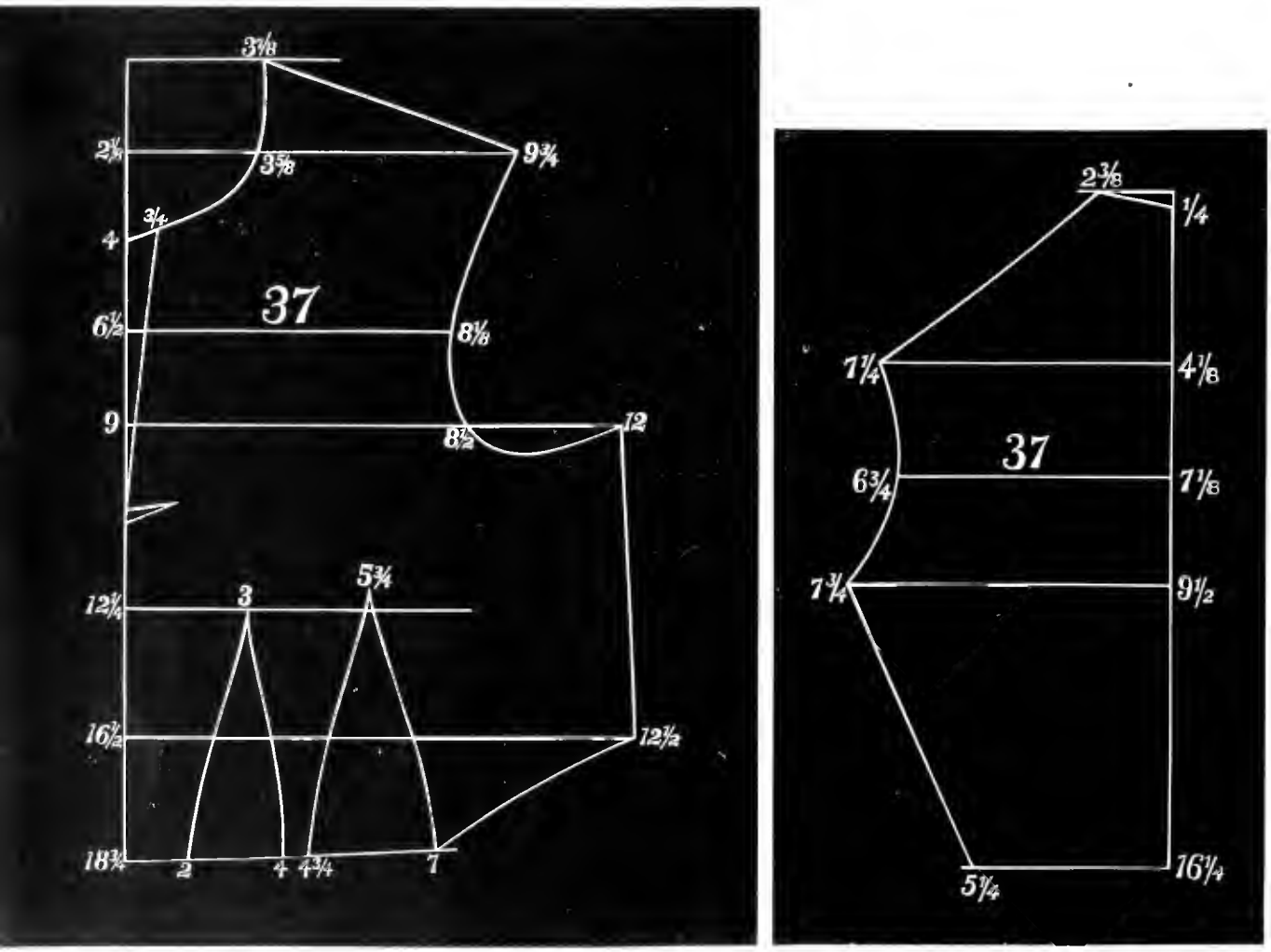




36 INCH BUST MEASURE.

To cut a plain waist for any person measuring 36 inches around the bust, proceed the same as on page 4, use the inch tape and the square; the figures indicate the inches or distance from point to point. Care should be taken with the cross lines to have them perfectly square with the front. See No. C on page 17.

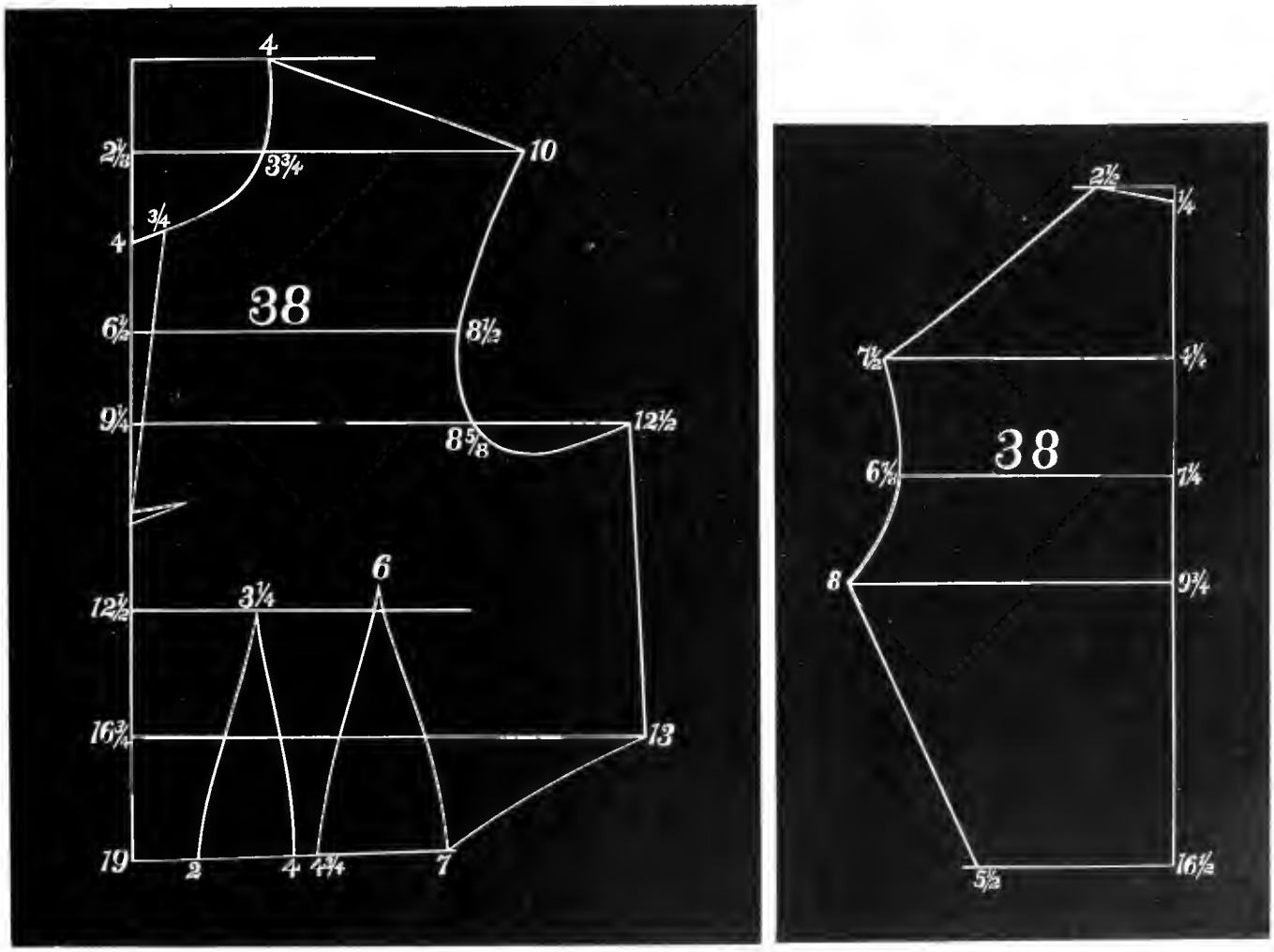
LESSON THE NINTH.



37 INCH BUST MEASURE.

To cut a plain waist for any person measuring 37 inches around the bust, proceed the same as on page 4, use the inch tape and the square; the figures indicate the inches or distance from point to point. Care should be taken with the cross lines to have them perfectly square with the front. See No. C on page 17.

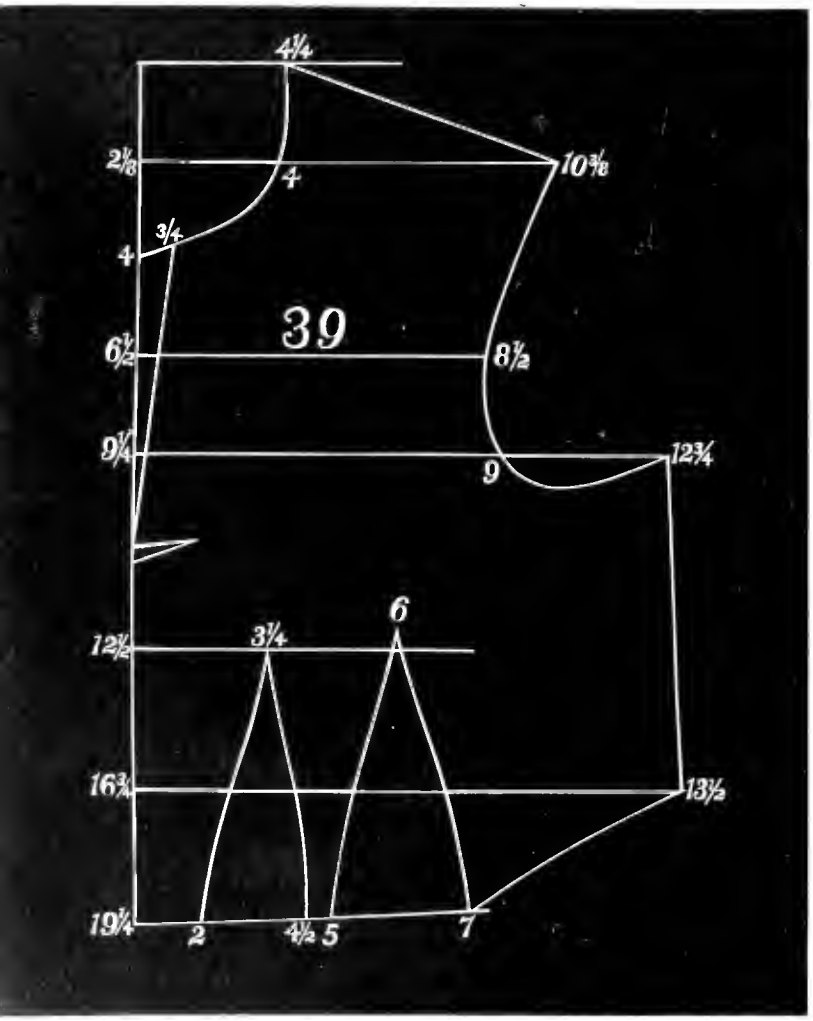
LESSON THE TENTH.

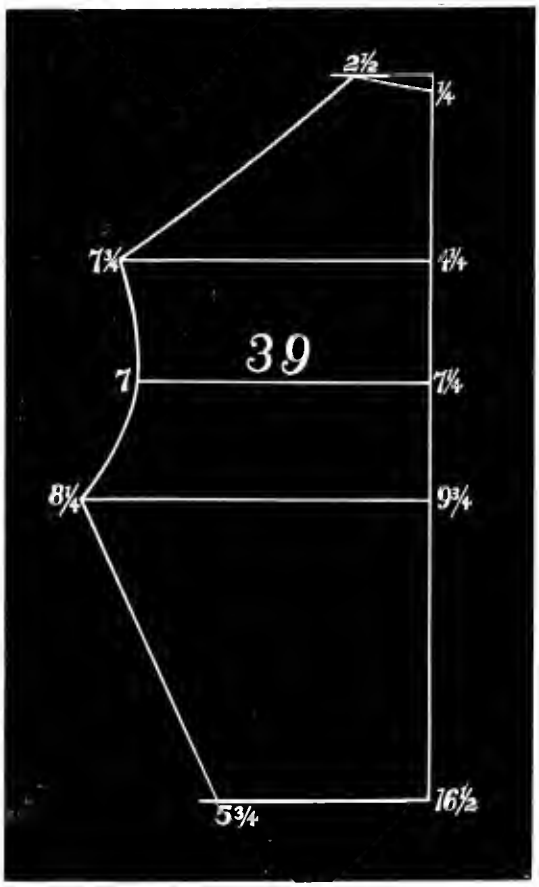


38 INCH BUST MEASURE.

To cut a plain waist for any person measuring 38 inches around the bust, proceed the same as on page 4, use the inch tape and the square; the figures indicate the inches or distance from point to point. Care should be taken with the cross lines to have them perfectly square with the front. See No. C on page 17.

LESSON THE ELEVENTH.

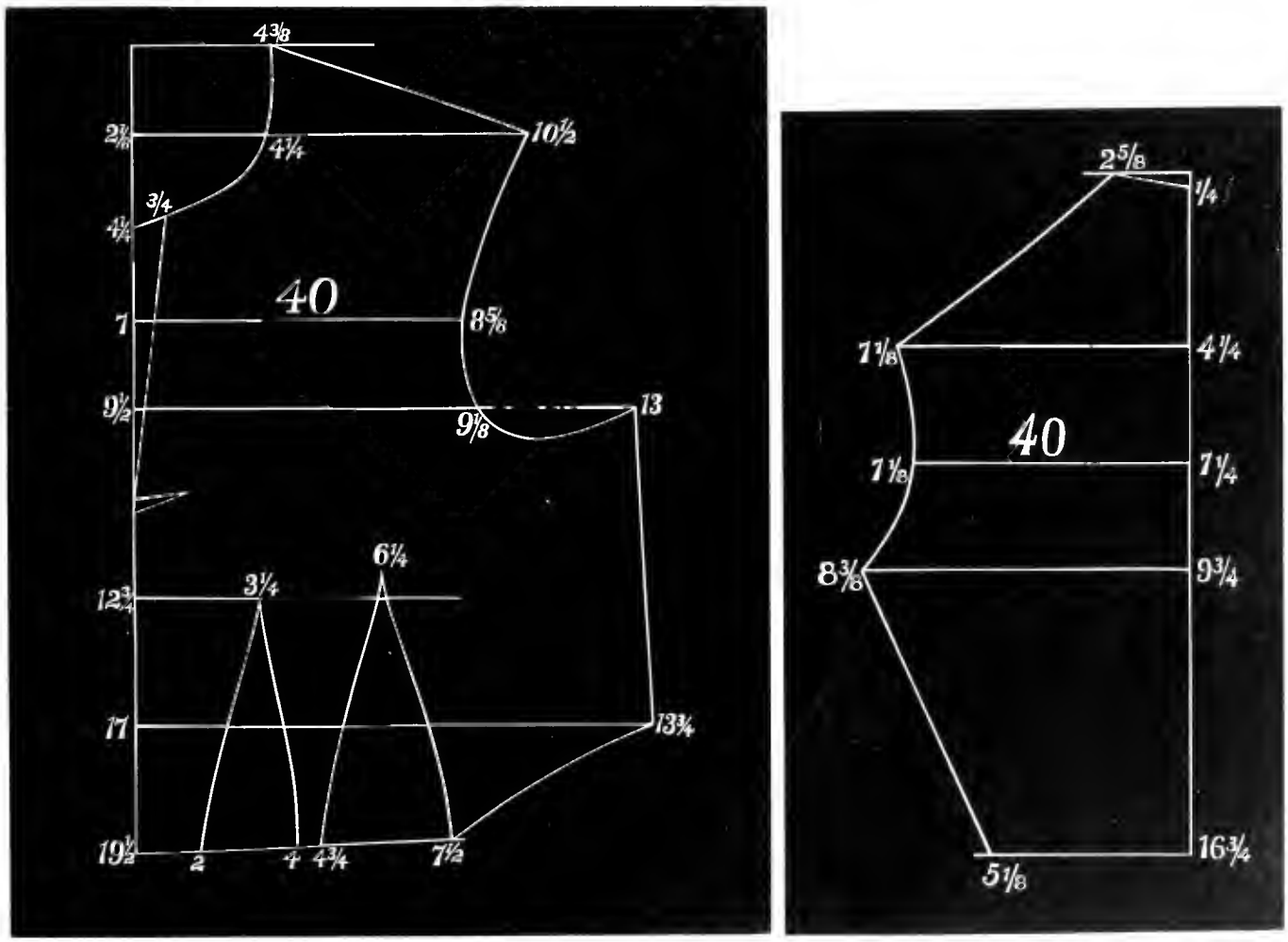




39 INCH BUST MEASURE.

To cut a plain waist for any person measuring 39 inches around the bust, proceed the same as on page 4, use an inch tape and the square; the figures indicate the inches or distance from point to point. Care should be taken with the cross lines to have them perfectly square with the front. See No. C on page 17.

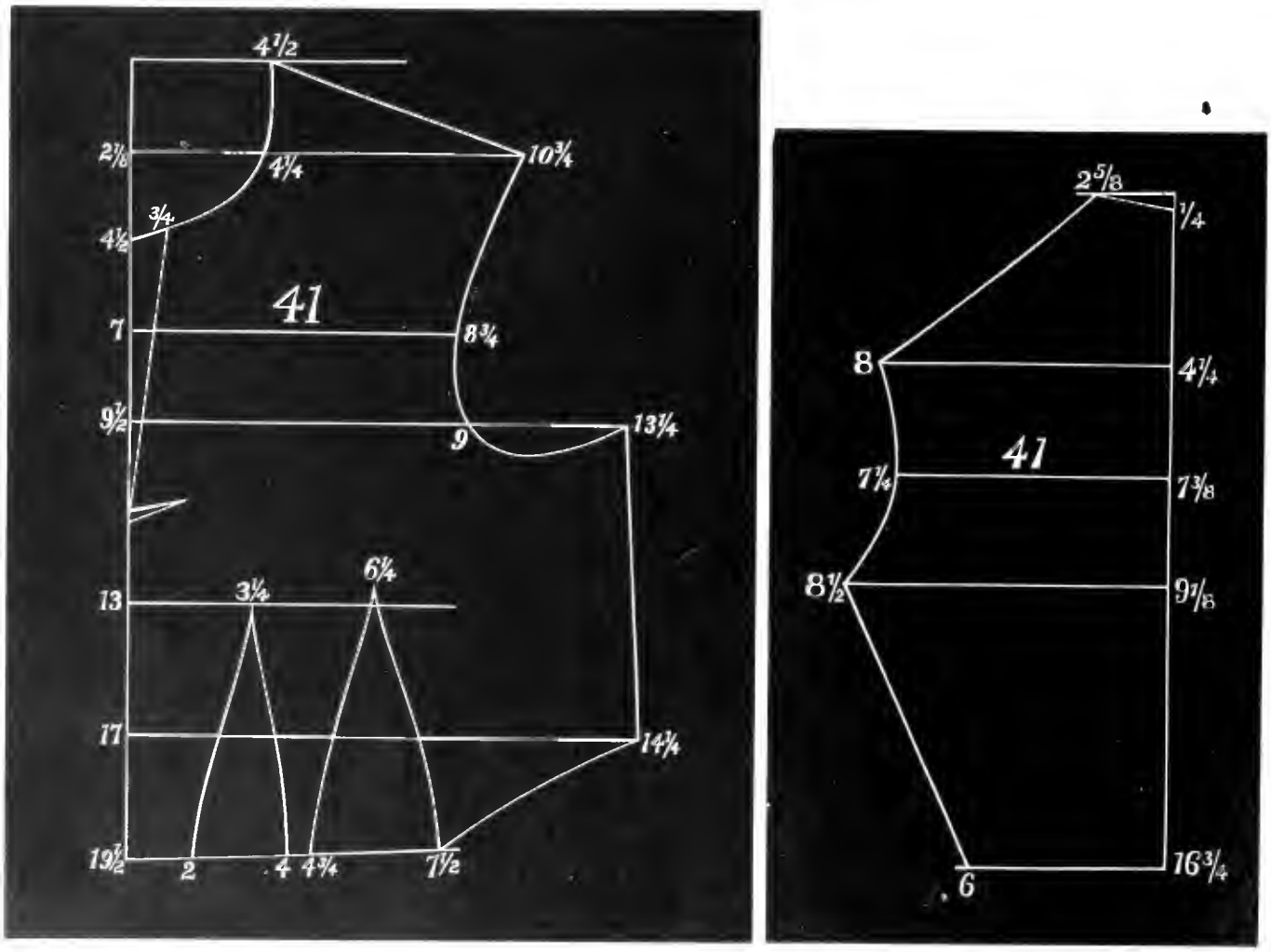
LESSON THE TWELFTH.



40 INCH BUST MEASURE.

To cut a plain waist for any person measuring 40 inches around the bust, proceed the same as on page 4, use the inch tape and the square; the figures indicate the inches or distance from point to point. Care should be taken with the cross lines to have them perfectly square with the front. See No. C on page 17.

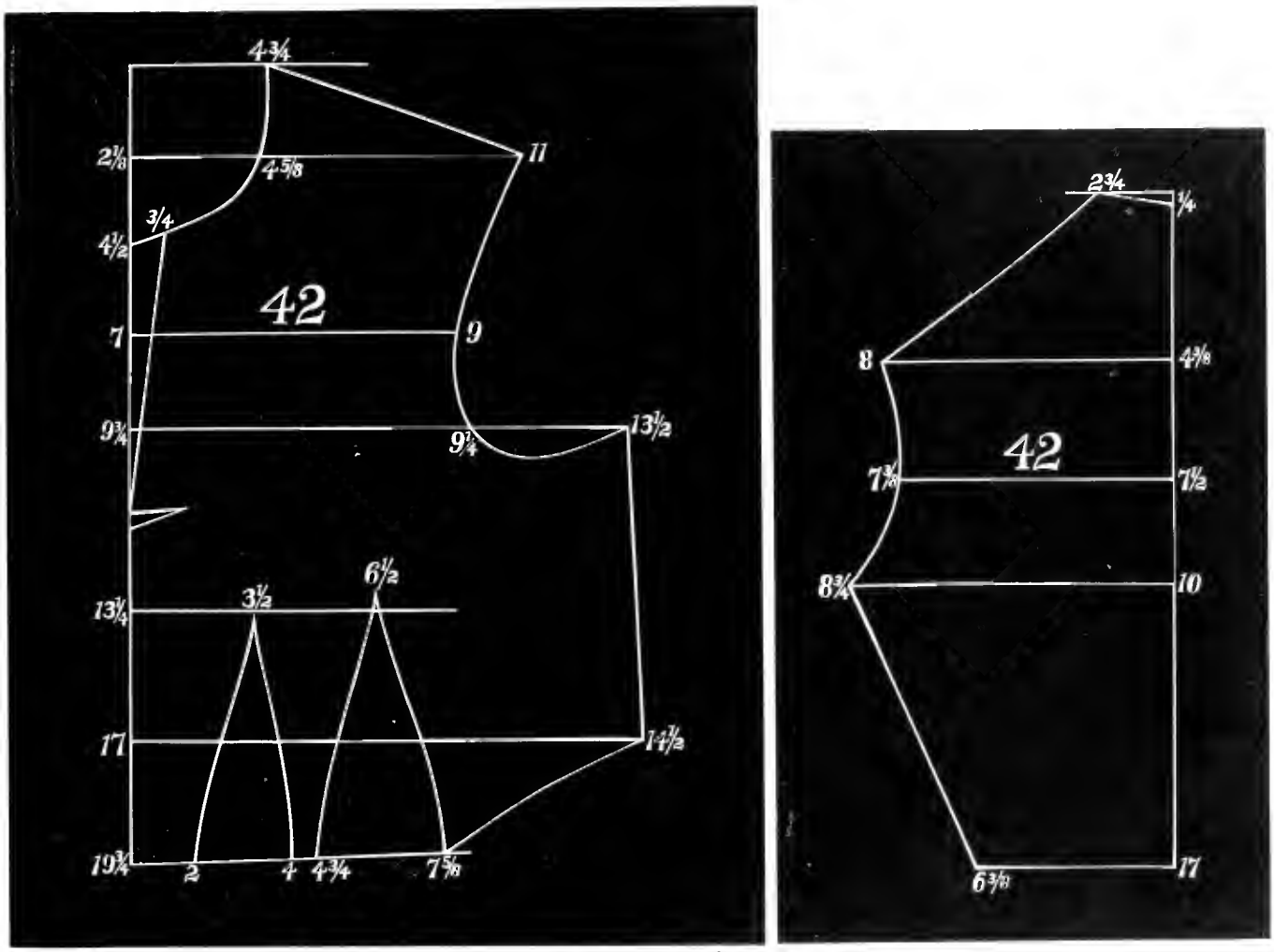
LESSON THE THIRTEENTH.



41 INCH BUST MEASURE.

To cut a plain waist for any person measuring 41 inches around the bust, proceed the same as on page 4, use the inch tape and the square; the figures indicate the inches or distance from point to point. Care should be taken with the cross lines to have them perfectly square with the front. See No. C on page 17.

LESSON THE FOURTEENTH.



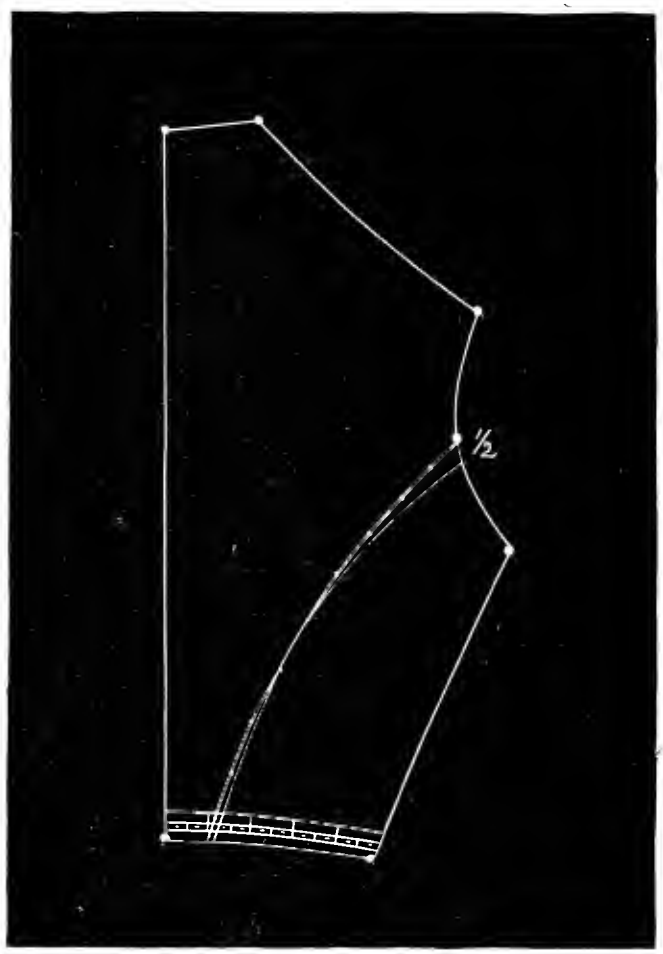
42 INCH BUST MEASURE.

To cut a plain waist for any person measuring 42 inches around the bust, proceed the same as on page 6, use the inch tape and the square; the figures indicate the inches or distance from point to point. Care should be taken with the cross lines to have them perfectly square with the front.

NOTE C.—We furnish with this lesson free of charge thirteen plain waist patterns cut by the foregoing thirteen diagrams, from 30 to 42 inches bust measures. The object of these patterns is to enable you to make comparison. Any size of pattern you draft should be the same as the corresponding size of the pattern given. Each pattern has a number of holes or perforations at the shoulder; these perforations indicate the size of each pattern, thus:

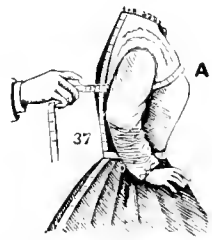
30 Bust Measure	no holes.	37 Bust Measure	7 holes.
31 Bust Measure	1 hole.	38 Bust Measure	8 holes.
32 Bust Measure	2 holes.	39 Bust Measure	9 holes.
33 Bust Measure	3 holes.	40 Bust Measure	10 holes.
34 Bust Measure	4 holes.	41 Bust Measure	11 holes.
35 Bust measure	5 holes.	42 Bust Measure	12 holes.
36 Bust Measure	6 holes.		

LESSON THE FIFTEENTH.



The first fourteen lessons are intended to show the system of drafting the plain waist. The following nine lessons are intended to show where alterations are to be made.

DIRECTIONS FOR TAKING THE MEASURE.

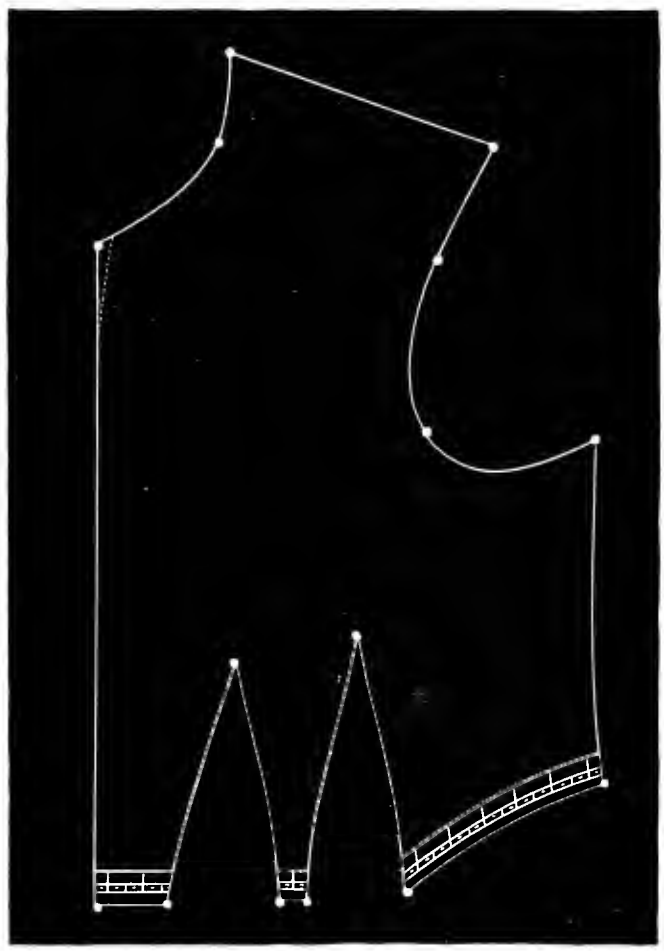


Take six measures as follows: Pass a tape-measure around the breast just under the arms and above the bust, as seen above; draw it *one inch tighter than the dress is to fit*, the number of inches then ascertained is the size of the bust. The measure should be taken over the dress.

A second bust measure should be taken in the same way, but, over the bust at A, instead of above the bust; always cut by, or use the measure above the bust; this rule must be strictly adhered to in every lesson throughout the following pages. The object of the second measure is to ascertain the amount of fullness to be allowed over the bust, and has nothing to do with the size of the garment. Take the following measures:

First.—The measure above the bust as seen above.
Second.—The measure over the bust at A.
Third.—The measure around the waist under the belt.
Fourth.—The length of waist under the arm.
Fifth.—The length of back from neck to waist.
Sixth—The length of front from throat to waist.

LESSON THE FIFTEENTH.—Continued.

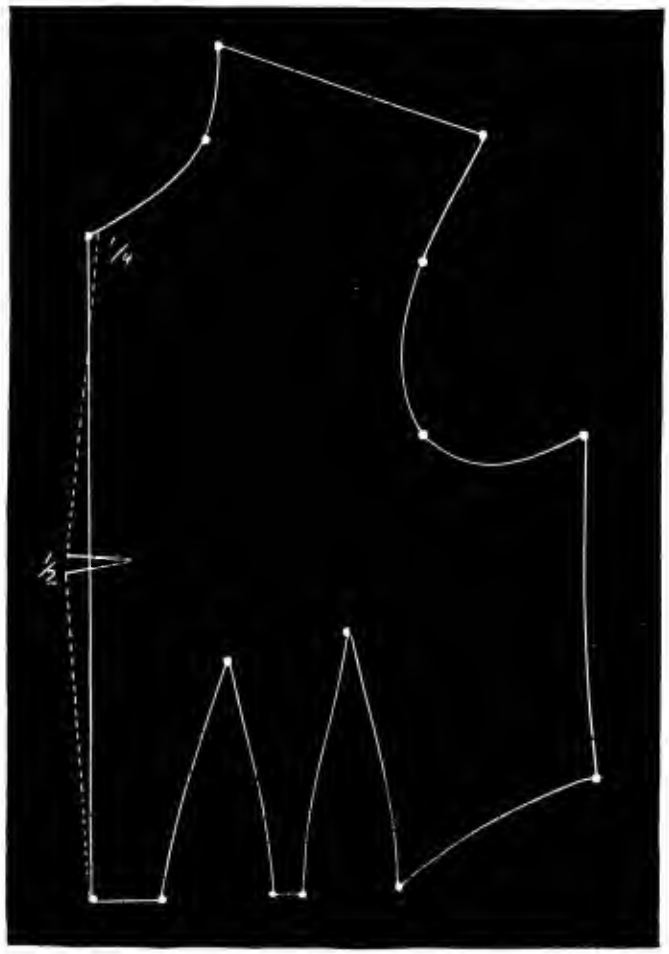


The above diagram represents a plain waist with seams running to the arm-hole. The side seam should be cut so as to throw a rounding fullness over the shoulder blades. This is done by cutting about half an inch off the top of the side piece as represented by the dotted line on the back The shape of the side seam is a matter of taste or fashion. If you cannot draw the curve or side seam without a guide, make one from stiff paper or pasteboard; also make a guide for the darts and shoulder seams, back and front.

To ascertain the size around the waist, measure with an inch-tape as shown above. The diagram represents a plain waist, with little or no fullness over the bust. The front edge is nearly straight; this part will be explained more fully hereafter.

In all cases the size around the waist, as well as the length of waist, should be measured with an inch-tape, to ascertain the exact size and length. This rule should be carefully adhered to in all cases where such measures are required.

LESSON THE SIXTEENTH.

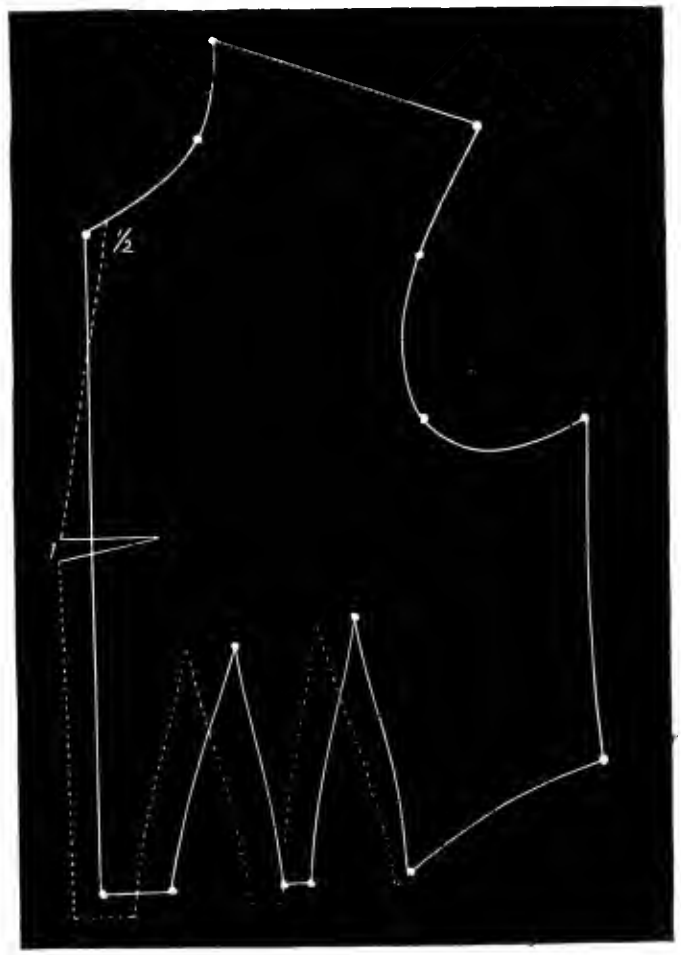


ONE INCH FULL BUST.

In taking the two measures, the one above the bust, the other over the bust, it will be found that in a well proportioned figure the measure over the bust will be from one to two inches larger than the measure above the bust. It is necessary to have extra fullness for an extra large bust. If the two measures over and above the bust are the same, cut the waist straight in front, or exactly the same as shown on page 19. If the measure over the bust is one inch larger than the measure above the bust, allow half an inch in front, as seen by the dotted line above, also diminish the size around the neck, at the throat, a quarter of an inch, as the dotted line indicates. For an inch full bust, add half an inch to the front, take a V out a little above the darts; when the V is sewed up, the front edge will be straight. The V should be taken out of the lining only. The back should be cut the same as on page 18. See Note A on page 23.

To draft the waist pattern, as above, first take the measures as directed on page 18; proceed to draft a plain waist, as seen on pages 8 and 9; cut by the bust measure, that is, the measure about the bust. After the waist is drafted out, and before it is cut, make the necessary alterations, as seen by the dotted lines above.

LESSON THE SEVENTEENTH.

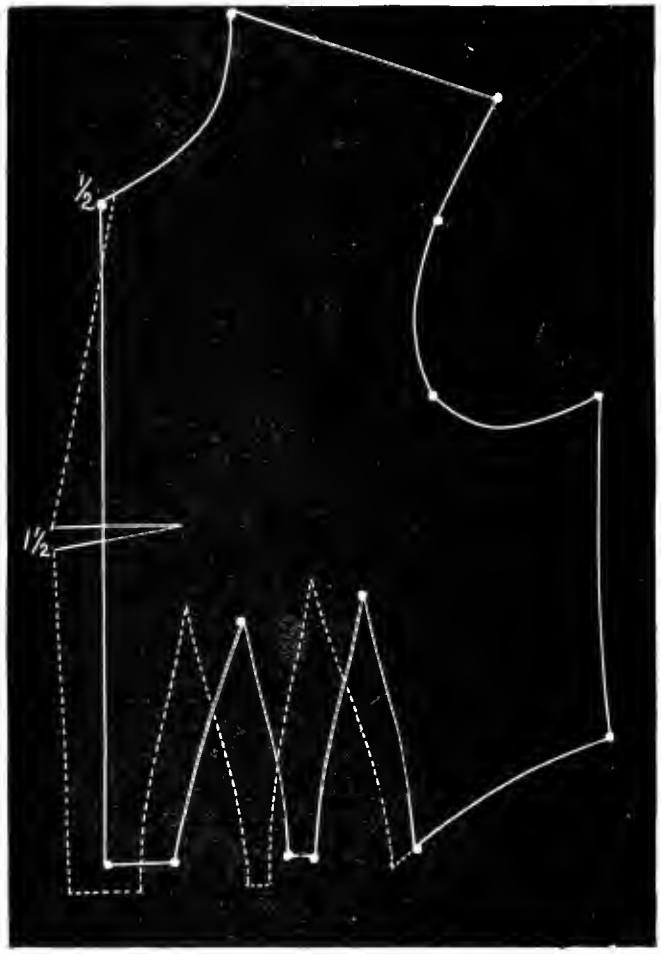


TWO INCHES FULL BUST.

When the measure over the bust is two inches more than the measure above the bust, extra fullness must be allowed, and at the same time the front edge should be kept straight. Add to the front an inch in the direction of the dotted lines; reduce the size of the neck half an inch at the throat; a V should be cut out of the front edge of the lining only; when sewed up, the front edge should be perfectly straight; the line from the V to the waist should run straight with the front edge. The darts should be brought forward to give better shape and position to the waist. See Note A on page 23.

To draft the waist pattern, as above, first take the measures as directed on page 18; proceed to draft a plain waist, as seen on pages 8 and 9; cut by the bust measure, that is, the measure about the bust. After the waist is drafted out, and before it is cut, make the necessary alterations, as seen by the dotted lines above.

LESSON THE EIGHTEENTH.

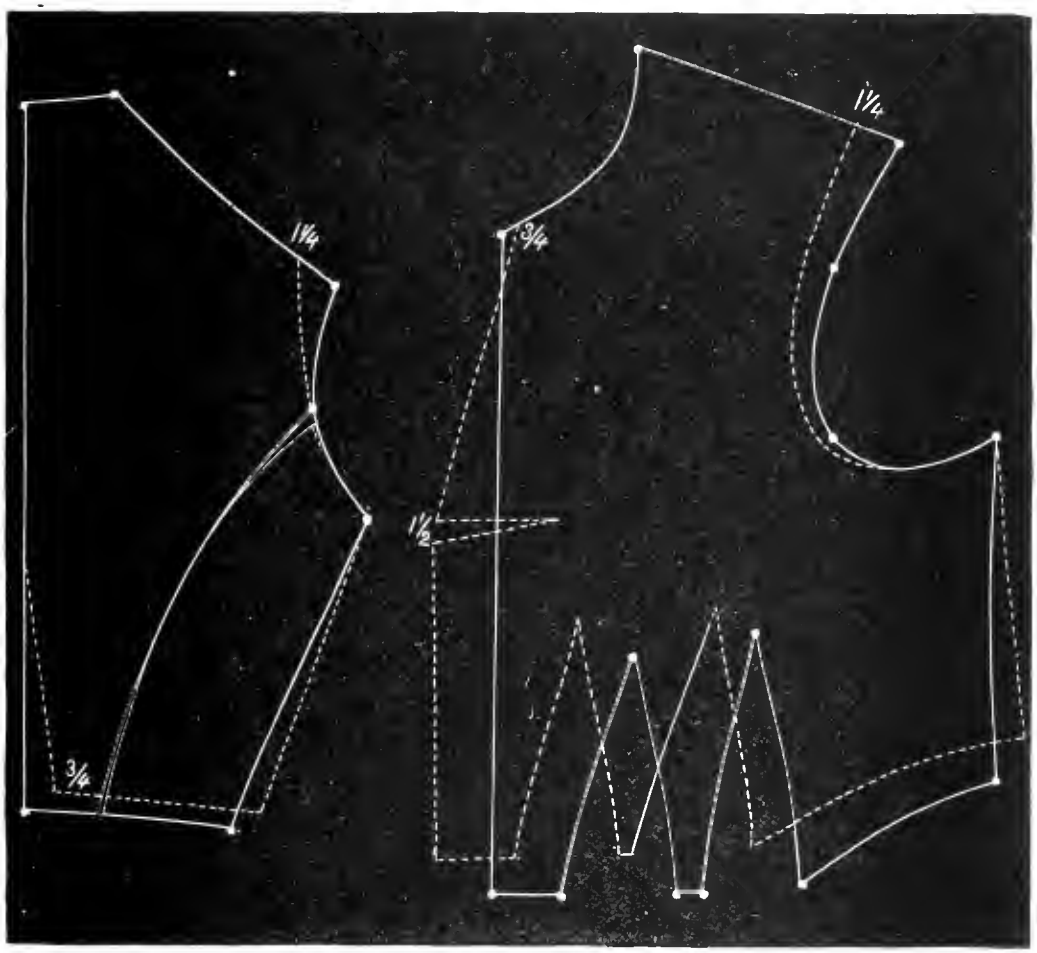


THREE INCH FULL BUST.

When the measure over the bust is three inches larger than the measure above the bust, extra care and attention must be given to the entire dress, not only in front, but other parts of the dress which are liable to be affected by an extra full bust (see page 23.) Proceed with this the same as directed on page 21, except allow one and a half inches in front and half an inch to be taken off the size around the neck at the throat, add from one to two inches to the length of the waist, as shown by the dotted lines; the V and fullness in front should be treated the same as on page 23.

To draft the waist pattern, as above, first take the measures as directed on page 18, proceed to draft a plain waist, as seen on pages 8 and 9; cut by the bust measure, that is, the measure about the bust. After the waist is drafted out, and before it is cut, make the necessary alterations, as seen by the dotted lines above.

LESSON THE NINETEENTH.



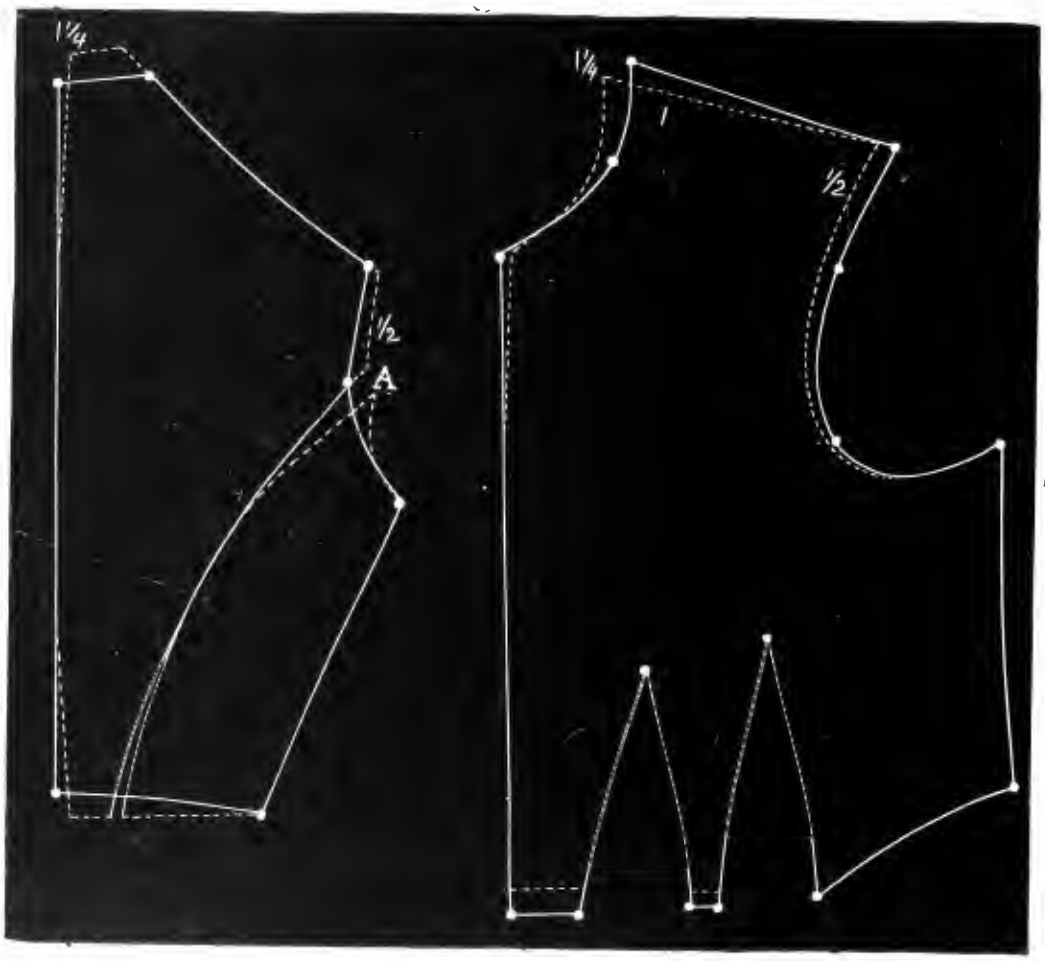
SHORT, STOUT, THICK-SET PERSON WITH VERY FULL BUST.

Take the measure the same as for a plain waist, see page 18; draft out the pattern by the bust measure; the second bust measure may be from one to four inches larger than the measure above the bust; the measure above the bust only is to be used in drafting; no matter how large the second bust may be, draft the waist the same as for a plain bust, as seen on pages 8 and 9. When the plain waist is drafted out, make the necessary alteration for the full bust, as shown by the dotted lines above. If the bust measure is three inches larger than the measure above the bust, allow 1½ inches in front. If only two inches larger, allow one inch in front; if but one inch larger, allow ½ an inch in front. The shoulder seam is shortened 1¼ inches; the neck is ¾ of an inch smaller at the throat. The darts are brought forward, and ¾ of an inch is cut away from the centre of back at the waist, to enlarge the waist. See dotted lines at the seams under the arms.

To draft the waist pattern, as above, first take the measures as directed on page 18; proceed to draft a plain waist as seen on pages 8 and 9; cut by the bust measure, that is the measure about the bust. After the waist is drafted out, and before it is cut, make the necessary alterations as seen by the dotted lines above.

NOTE.—The fullness arising from the V in front should be pressed towards the arm-hole. This is done by placing the full part over a round block or cushion, and pressing with a hot iron, the fullness towards the arm hole. The outside material should be treated in the same way, only with more care. The front edge of the material should not be cut, but drawn in or shrunk, and the part over the bust should be stretched until it is quite rounding. In loose fabrics there is no difficulty in giving fullness, but in silks, satins, velvets, etc., it requires more care and experience. A silk dress requires two hours' work to prepare it properly for a full bust. Silk and velvet should not be pressed with a hot iron, but drawn and twisted over a hot, damp block, or drawn over the face of a hot iron.

LESSON THE TWENTIETH.

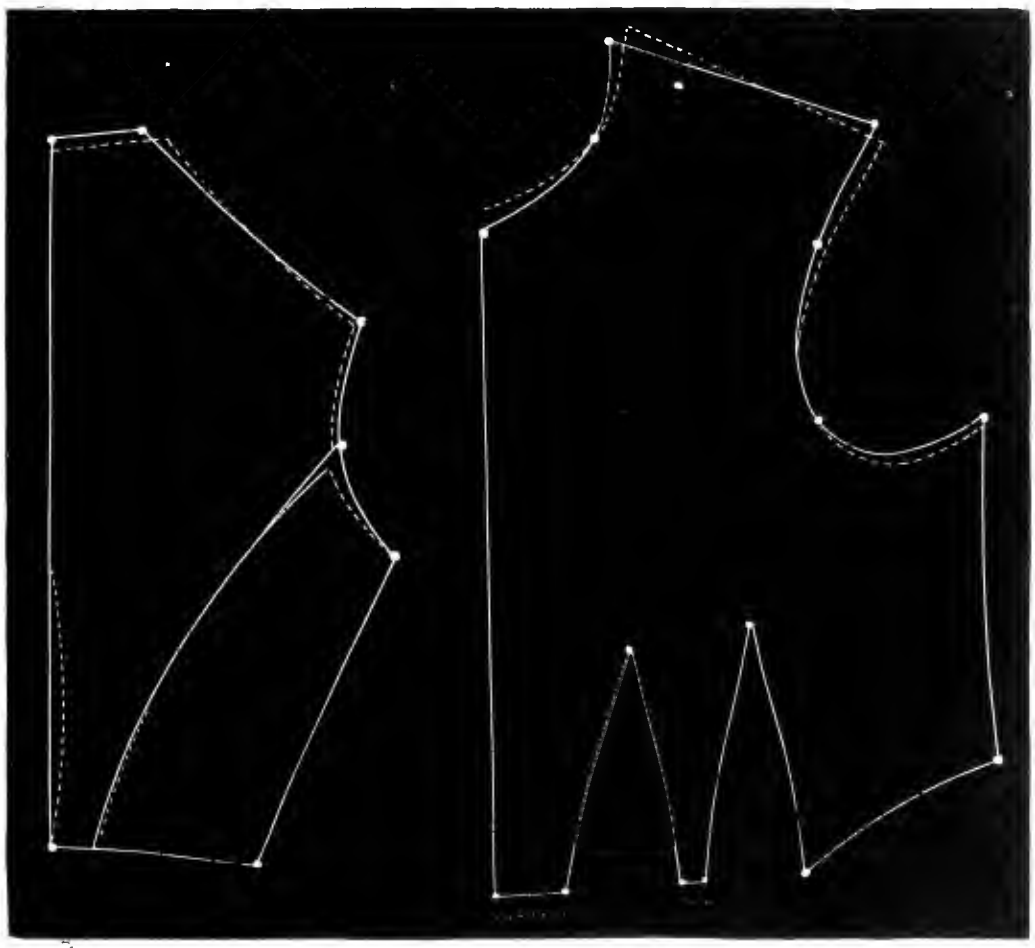


ROUND SHOULDERS.

To cut a waist to fit a round shouldered figure, first draft out a plain waist according to the measure. The plain lines on the above diagram show the plain waist. The dotted lines show where the alterations are to be made. The top of the back should be raised one and a quarter inches, the back should be half an inch wider, and one inch cut out at A ; the other alterations will be seen by the dotted lines ; the front should be shorter and the back longer ; the rounding part over the shoulder blades should be pressed towards the seam under the arm with a hot iron ; this is to remove the appearance of round shoulders, and at the same time give sufficient material over the rounding part. When cutting and fitting by the French System, all deformities or irregular shapes will be detected at once.

To draft the waist pattern, as above, first take the measures as directed on page 18 ; proceed to draft a plain waist, as seen on pages 8 and 9 ; cut by the bust measure, that is, the measure about the bust. After the waist is drafted out, and before it is cut, make the necessary alterations, as seen by the dotted lines above.

LESSON THE TWENTY-FIRST.

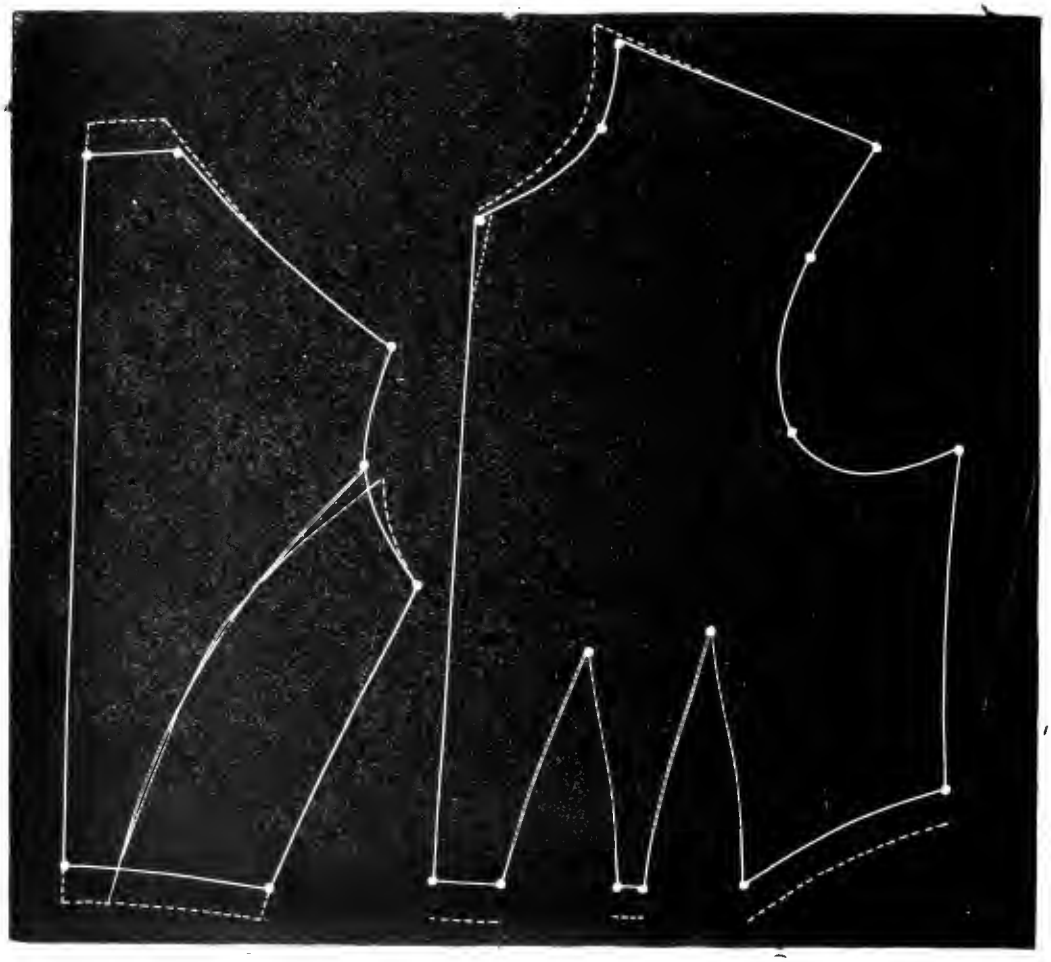


VERY STRAIGHT, ERECT FIGURE.

The dotted lines on the above diagram show where alterations are to be made for a straight, erect figure. The side seam on the back has little or no rounding fullness over the shoulder blades; the centre of the back, near the waist, is taken in half an inch; the top of the back is cut off half an inch, and made narrower across the centre; the shoulder point, in front, is carried up and thrown back three-quarters of an inch, all of which are indicated by the dotted lines.

To draft the waist pattern, as above, first take the measure as directed on page 18; proceed to draft a plain waist, as seen on pages 8 and 9. Cut by the bust measure, that is, the measure about the bust. After the waist is drafted out, and before it is cut, make the necessary alterations, as seen by the dotted lines above.

LESSON THE TWENTY-SECOND.

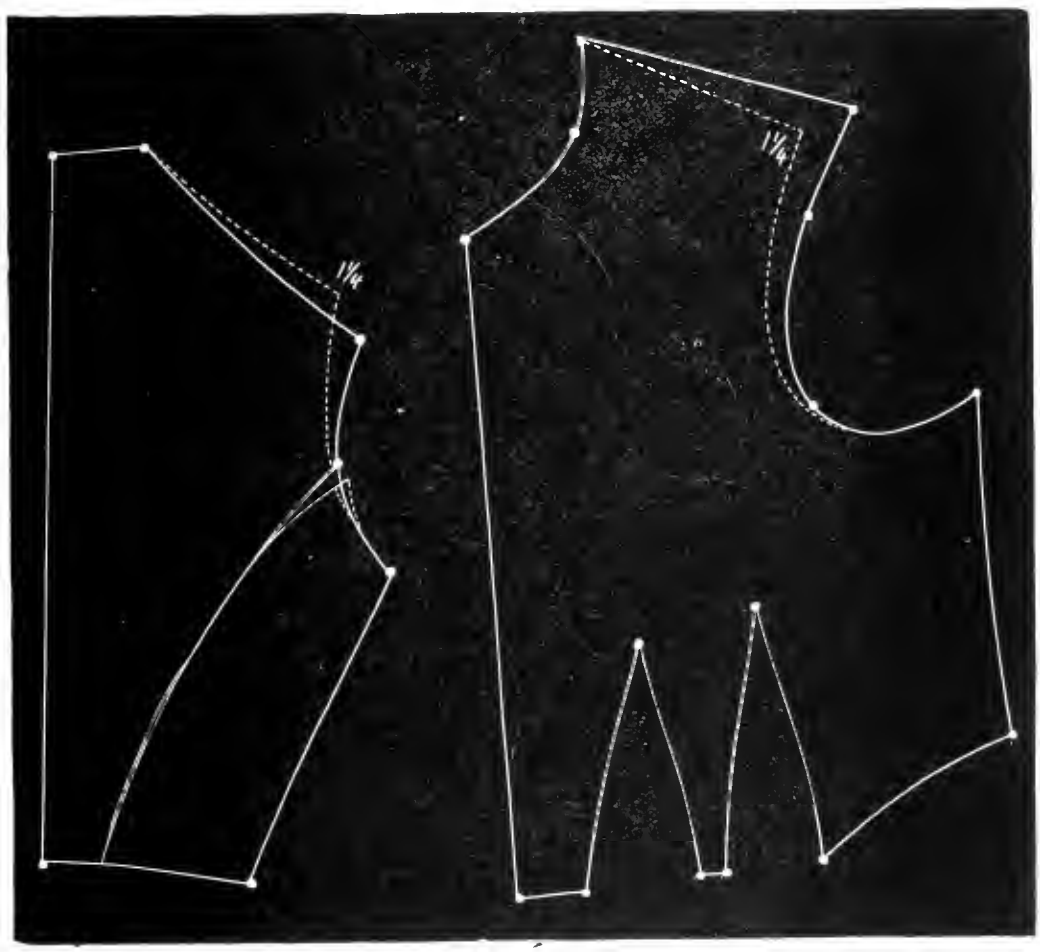


A TALL, SLIM FIGURE.

The alteration to be made for a tall slim figure is shown by the dotted lines on the above diagram. The shoulder seam, back and front, is made larger at the neck; the waist is made longer; the length of shoulder is the principal point to be cared for. If the neck is long and the body short, make the alterations on the shoulder and top of back only.

To draft the waist pattern, as above, first take the measures as directed on page 18, proceed to draft a plain waist as seen on pages 8 and 9, cut by the bust measure, that is, the measure above the bust. After the waist is drafted out, and before it is cut make the necessary alterations, as seen by the dotted lines above.

LESSON THE TWENTY-THIRD.

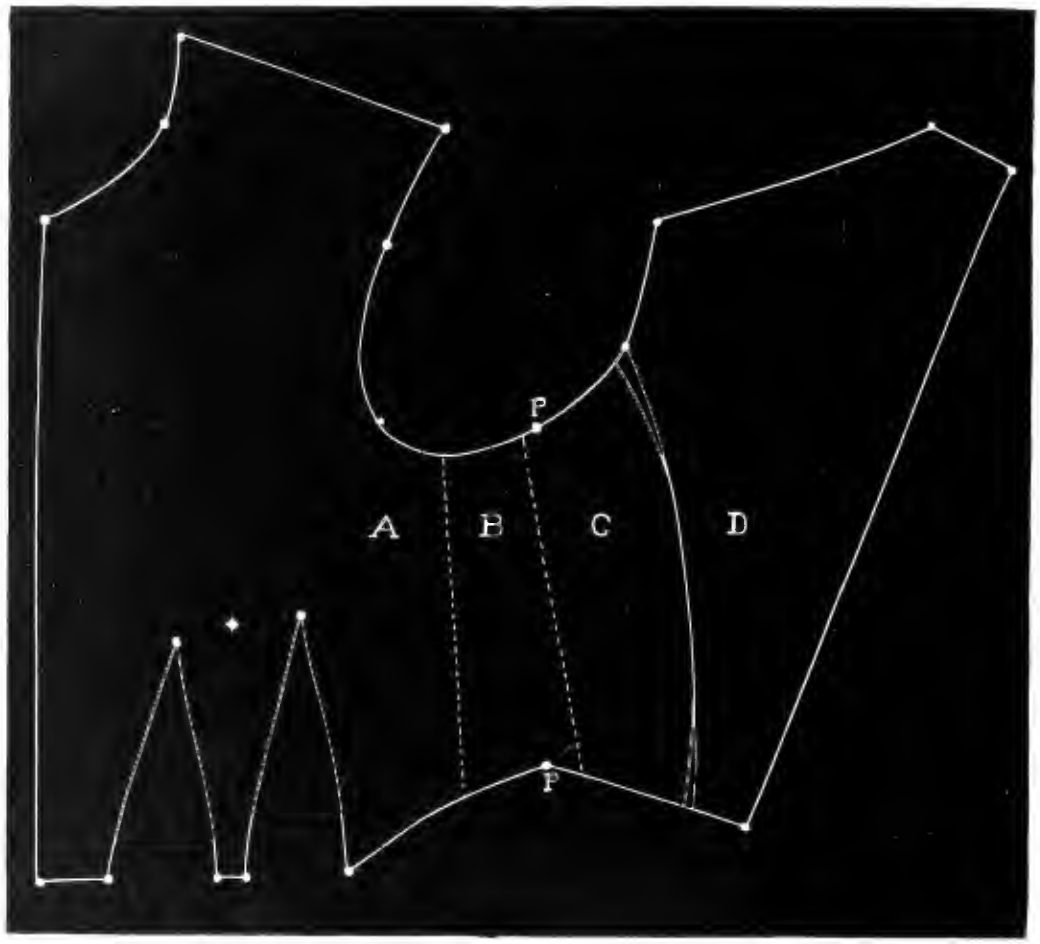


TO ALTER THE SHOULDER SEAMS.

In cutting Cloaks, Sacques, Jackets, etc., the shoulder seam should be raised to come nearly on the top of the shoulder. See dotted lines above. Add one inch or more to the back, at the shoulder seam. Take the same amount from the corresponding place on the front. When it is necessary to make the shoulder seam shorter, cut from the arm-hole, back and front, as seen by the dotted lines above.

To draft the waist pattern, as above, first take the measures as directed on page 18. Proceed to draft a plain waist, as seen on pages 8 and 9. Cut by the bust measure, that is, the measure about the bust. After the waist is drafted out, and before it is cut, make the necessary alterations, as seen by the dotted lines above.

LESSON THE TWENTY-FOURTH.

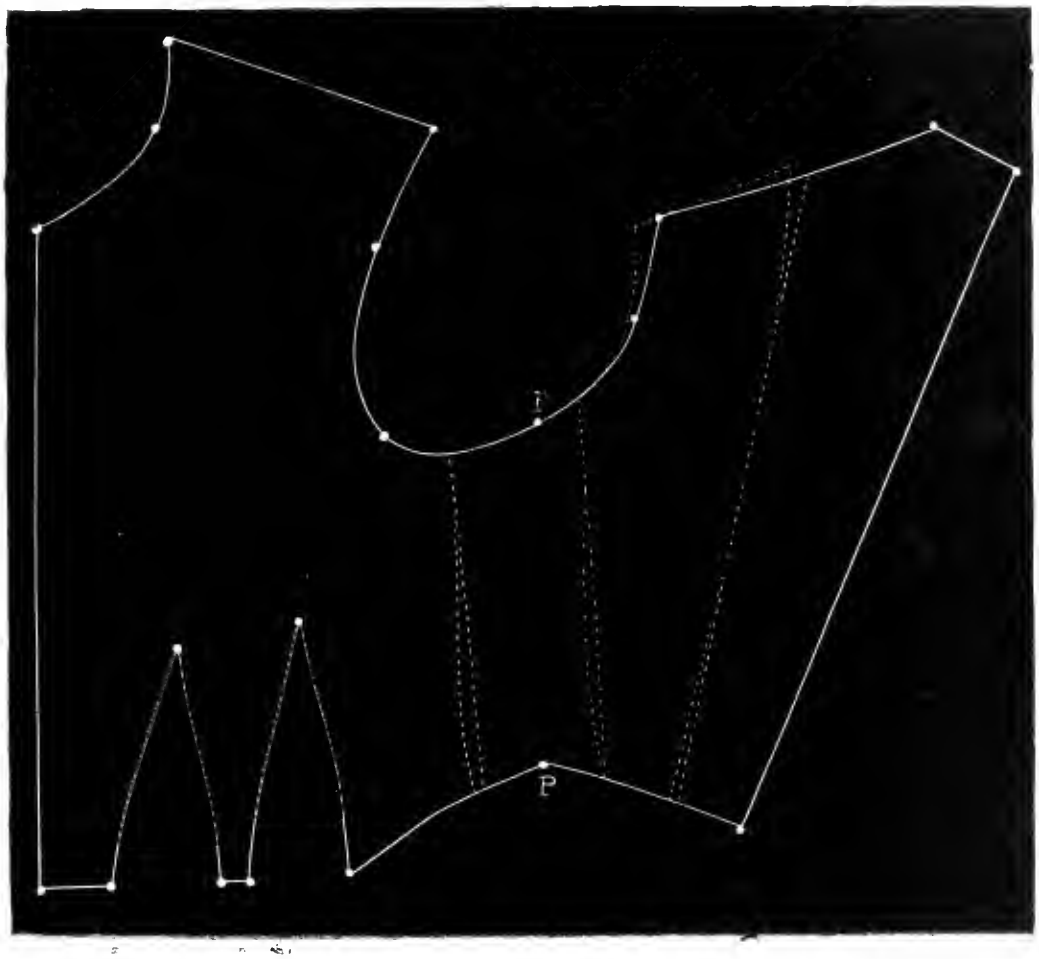


TO CUT A BASQUE OR POLONAISE, WITH SEAMS RUNNING TO THE ARM-HOLE.

You are supposed to thoroughly understand the cutting of the plain waist before commencing this lesson. If so, you will have little or no difficulty in understanding the following instructions.

To cut a Basque or Polonaise, take the four measures as directed on page 18, draft out a paper pattern by the bust measure; when the pattern is drafted out and cut, join the back and front together, as seen above. P P represents the joining of the seams under the arm; when the pattern is thus joined, cut two seams or more under the arm, or cut the pattern in four separate pieces, A, B, C, D, as seen above. Turn to pages 30 and 31, and you will see these pieces reproduced, and each piece, A, B, C and D, laid in positions to cut a Basque. Turn again to pages 32 and 33, and you will see this piece again reproduced in positions to cut a Polonaise. The Polonaise and Basque are sometimes cut with three and four pieces under the arm; this, however, is more a matter of taste than utility. A little practice will enable you to cut a Basque or Polonaise in an incredible short time. This will be explained more fully on pages 38, 39, 40 and 41.

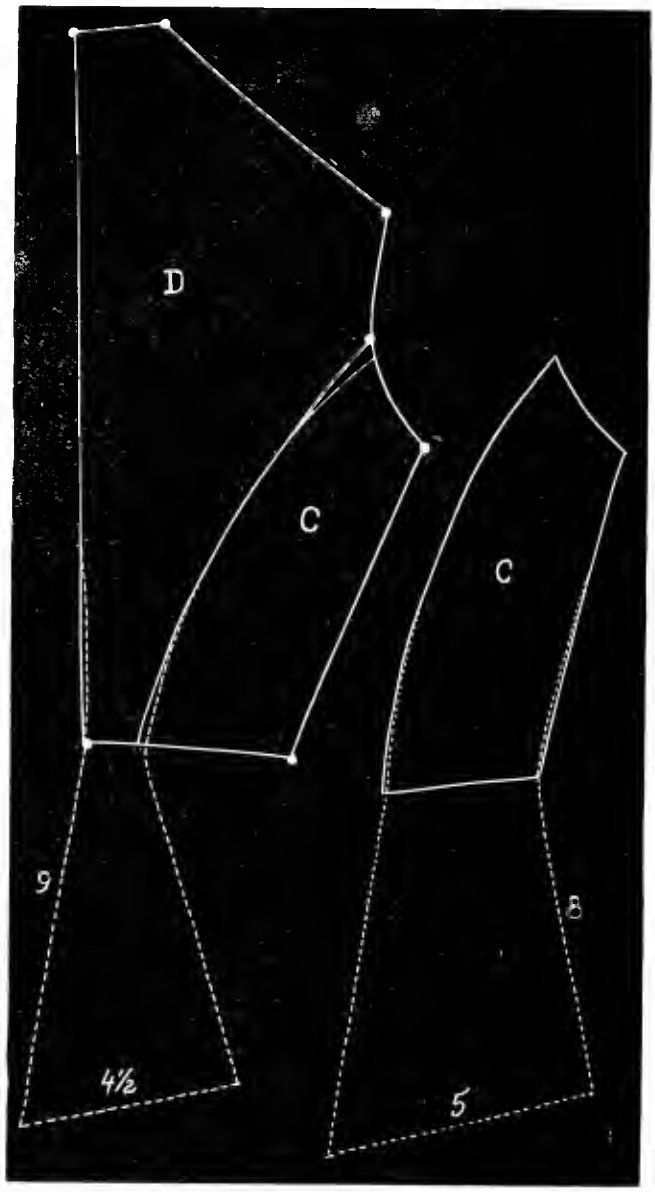
LESSON THE TWENTY-FIFTH.



TO CUT A BASQUE OR POLONAISE WITH SEAMS RUNNING TO THE SHOULDER.

You are supposed to understand all the foregoing lessons before commencing this. If so, you will have no difficulty in understanding all that is to follow. Take four measures, same as directed on page 18; cut a plain waist by the bust measures, (do not cut a side seam) when the pattern is cut join the front and back together, at the seam under the arms, as seen above; separate the pattern into four pieces by cutting the two seams under the arms, and the back seam running to the shoulder. Turn to page 32, and you will see the two back pieces reproduced, and placed in positions to cut a polonaise; the front is cut the same as on page 33. The same rule applies to Basques as to Polonaise. When the back seam is run to the shoulder, see that the dotted lines are carefully followed; the seam should be a little rounding over the shoulder blade, to do this the inside piece should be raised and cut away half an inch at the top, and the shoulder seam extended. See dotted lines above. PP shows where the back and front are joined; five, and sometimes seven seams are cut in the back. The same principle applies to all. The object of a rounding seam on the back is to throw fullness over the shoulder blades. This will be explained more fully hereafter.

LESSON THE TWENTY-SIXTH.

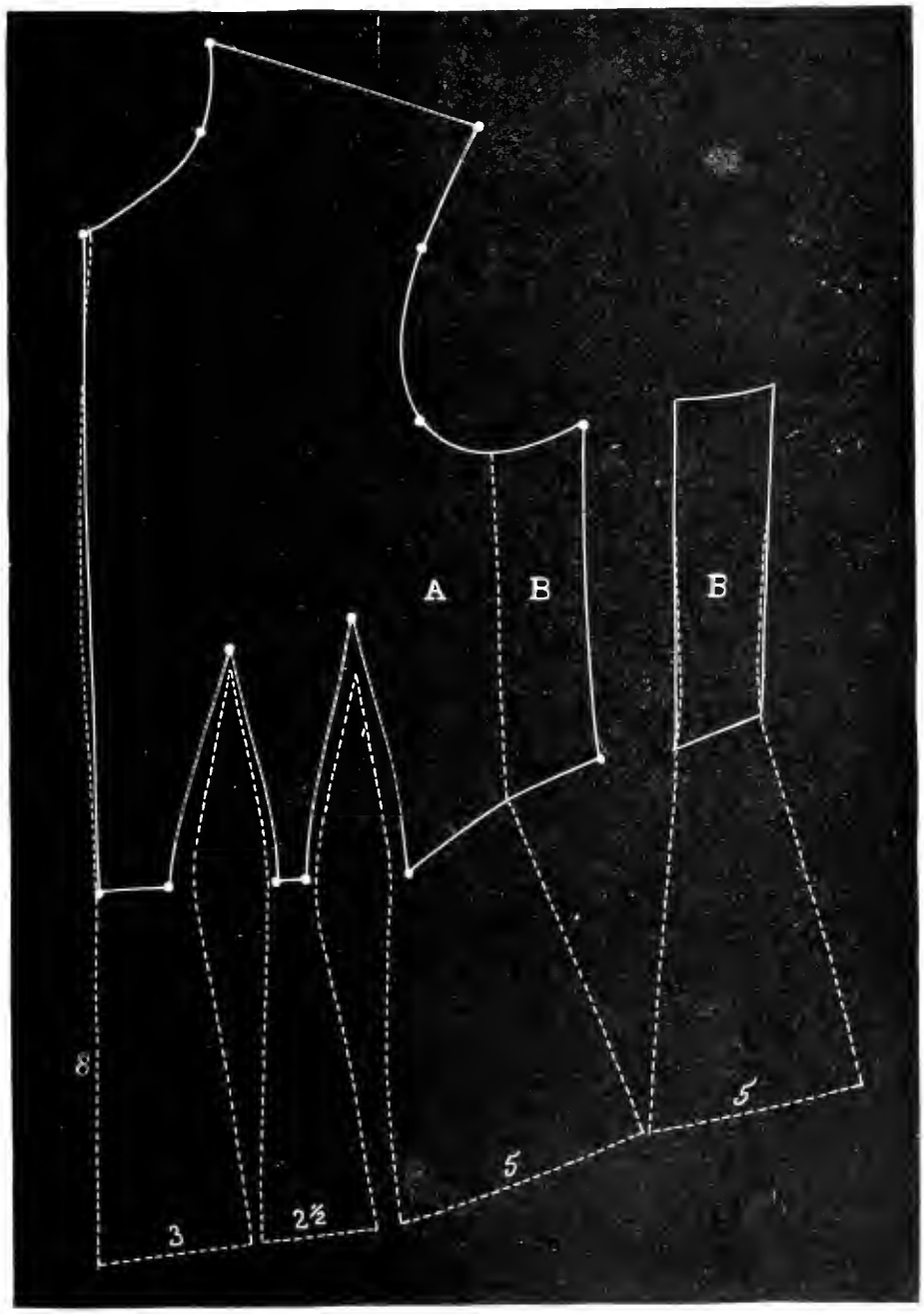


TO CUT A BASQUE WITH SEAMS RUNNING TO THE ARM-HOLE.

Take the measures the same as directed on page 18. When the plain waist is cut, divide the pattern into four pieces, A, B, C and D, as shown on page 28. Lay each piece of the pattern separately on paper from which to cut a new pattern. These pieces are represented on the above diagram, A, B, C and D; add the length of skirt required as seen above. The figures represent inches; the back is 9 inches long, and the bottom 4½ inches wide.

The measure should be taken around the hips for the width of skirt. Make the bottom of the skirt from 2 to 4 inches larger than the actual measurement. For a medium sized lady the width would be about 4½ inches at the back and 5 inches at the side as seen above. The proper spring over the hips can only be determined by the French System, which will be explained hereafter. See pages 38 to 41.

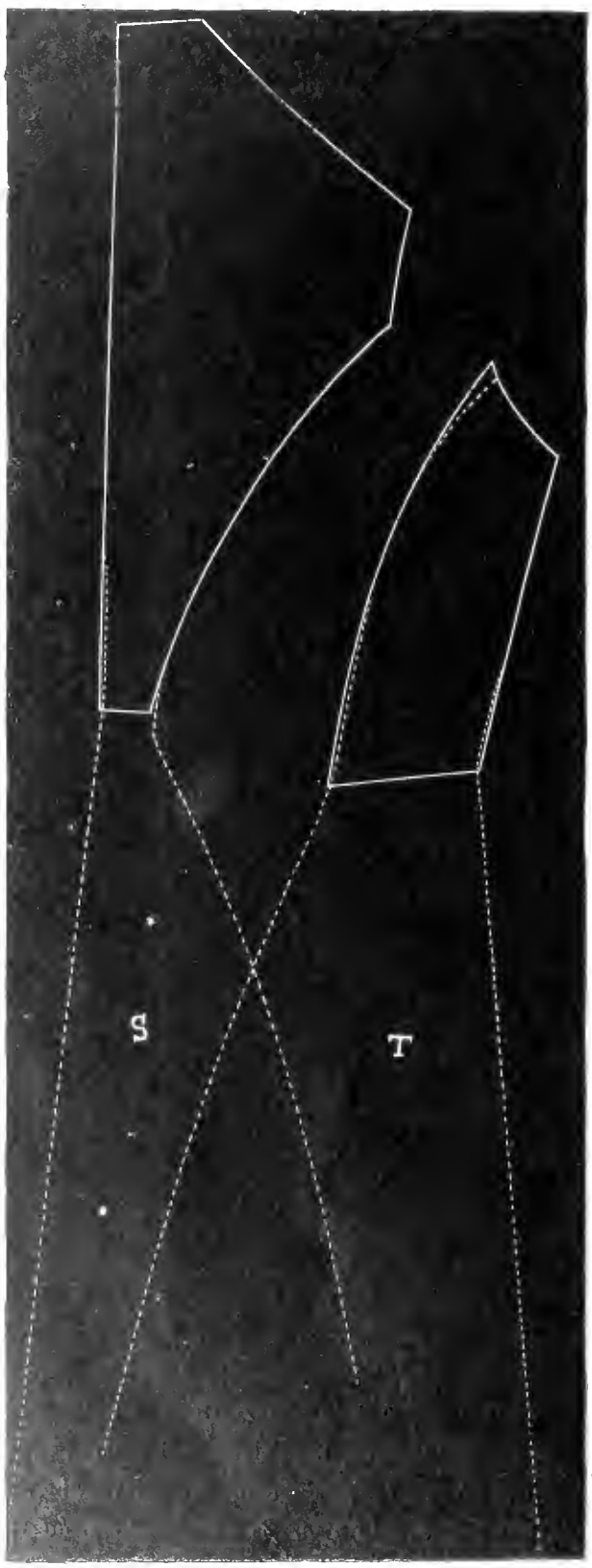
LESSON THE TWENTY-SIXTH —Continued.

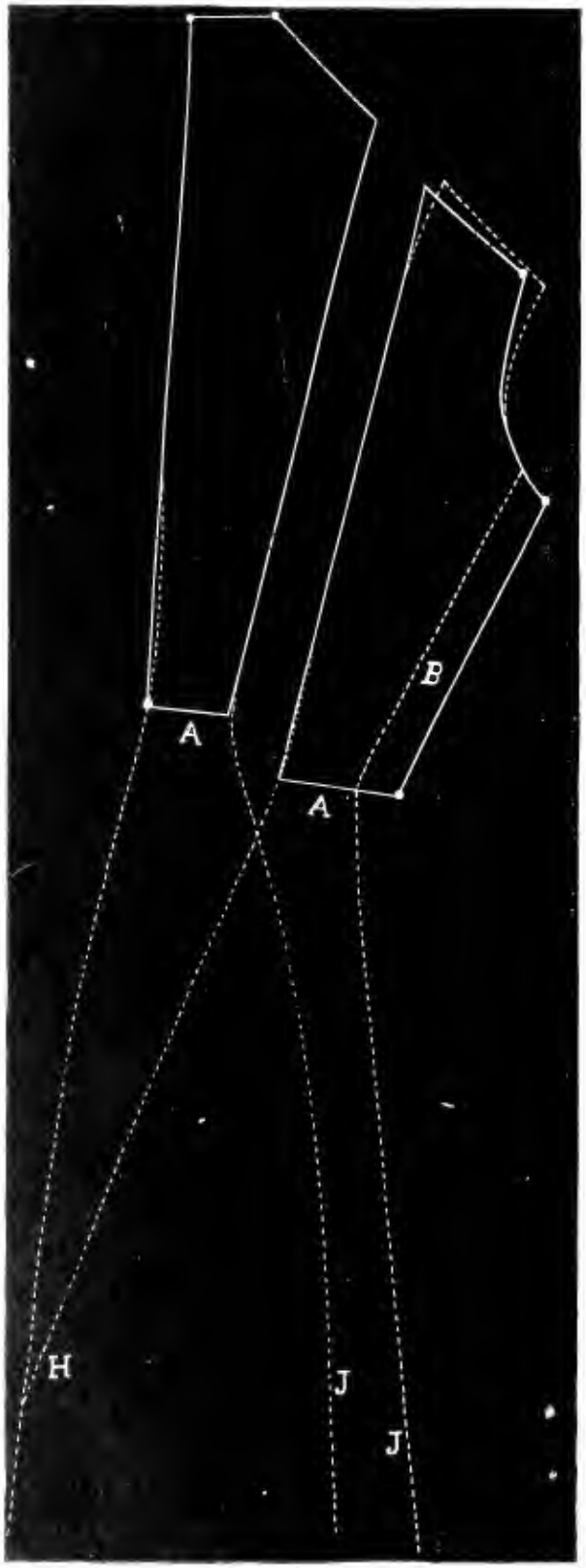


BASQUE WITH SEAMS RUNNING TO THE ARM-HOLES.

The front of the Basque is cut on the same principle that has just been explained for the back; add to the waist the length of skirt required. The figures on the lower edge of the above diagram represent inches, and gives the width round the bottom; the figure 8 in front is the length from the waist down. It only requires a little practice to change the skirt to any shape or form of basque required. To cut a double-breasted basque, or a basque with revers, add to the front the shape and style desired. The dotted lines show the alterations or changes to be made from the plain waist to the basque. See pages 38 to 41.

LESSON THE TWENTY-SEVENTH.





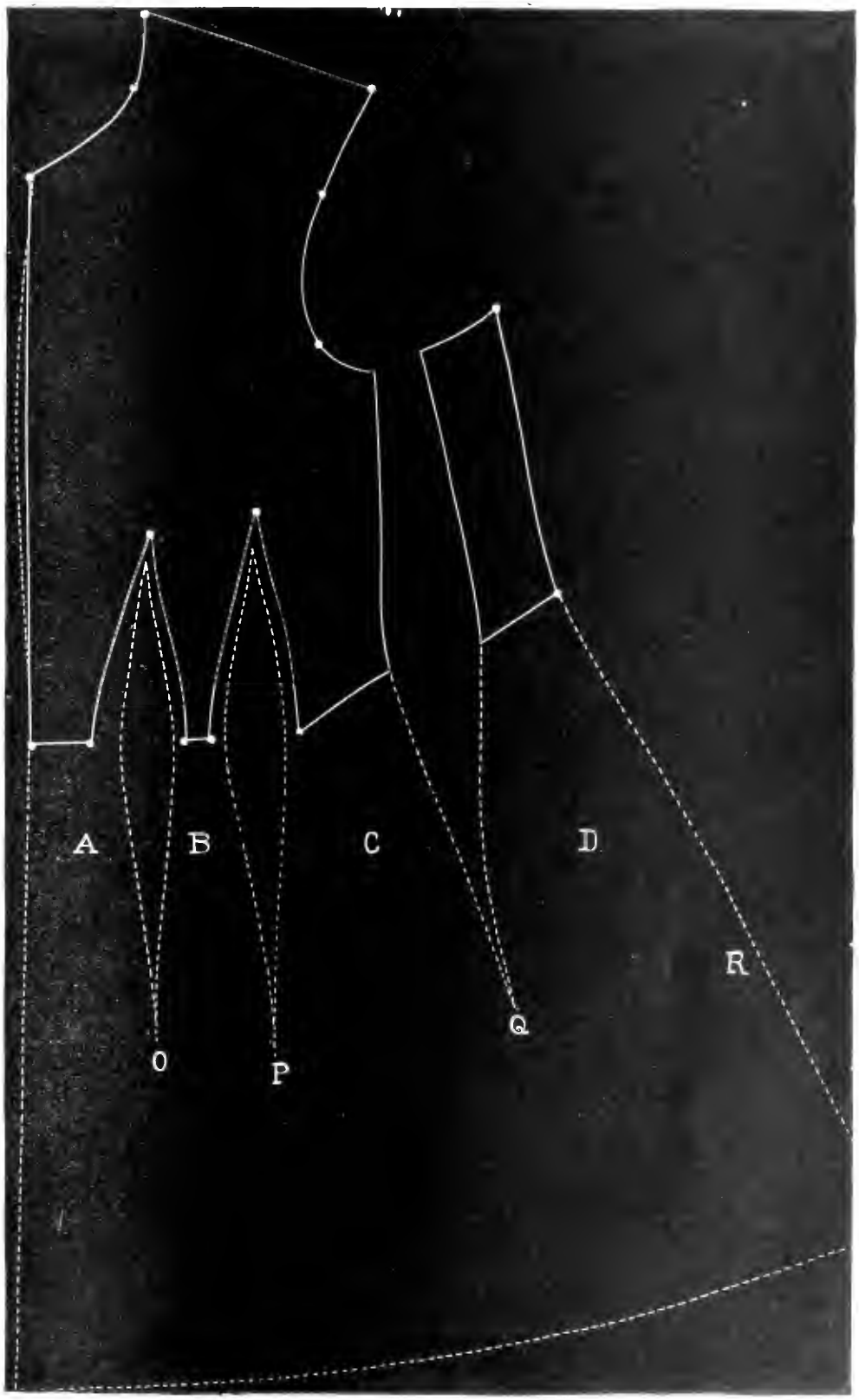
TO CUT A POLONAISE WITH SEAMS RUNNING TO THE ARM-HOLE.

This style of Polonaise is cut in every way the same as if cutting a Basque, such as we have described on pages 30 and 31.

The skirt of a Polonaise is simply the continuation of the skirt of a Basque; the only difference is, it should be longer and fuller, according to the amount of draping required.

The Princess Dress is cut in the same way, except at the bottom of the skirt. The Princess Dress is a

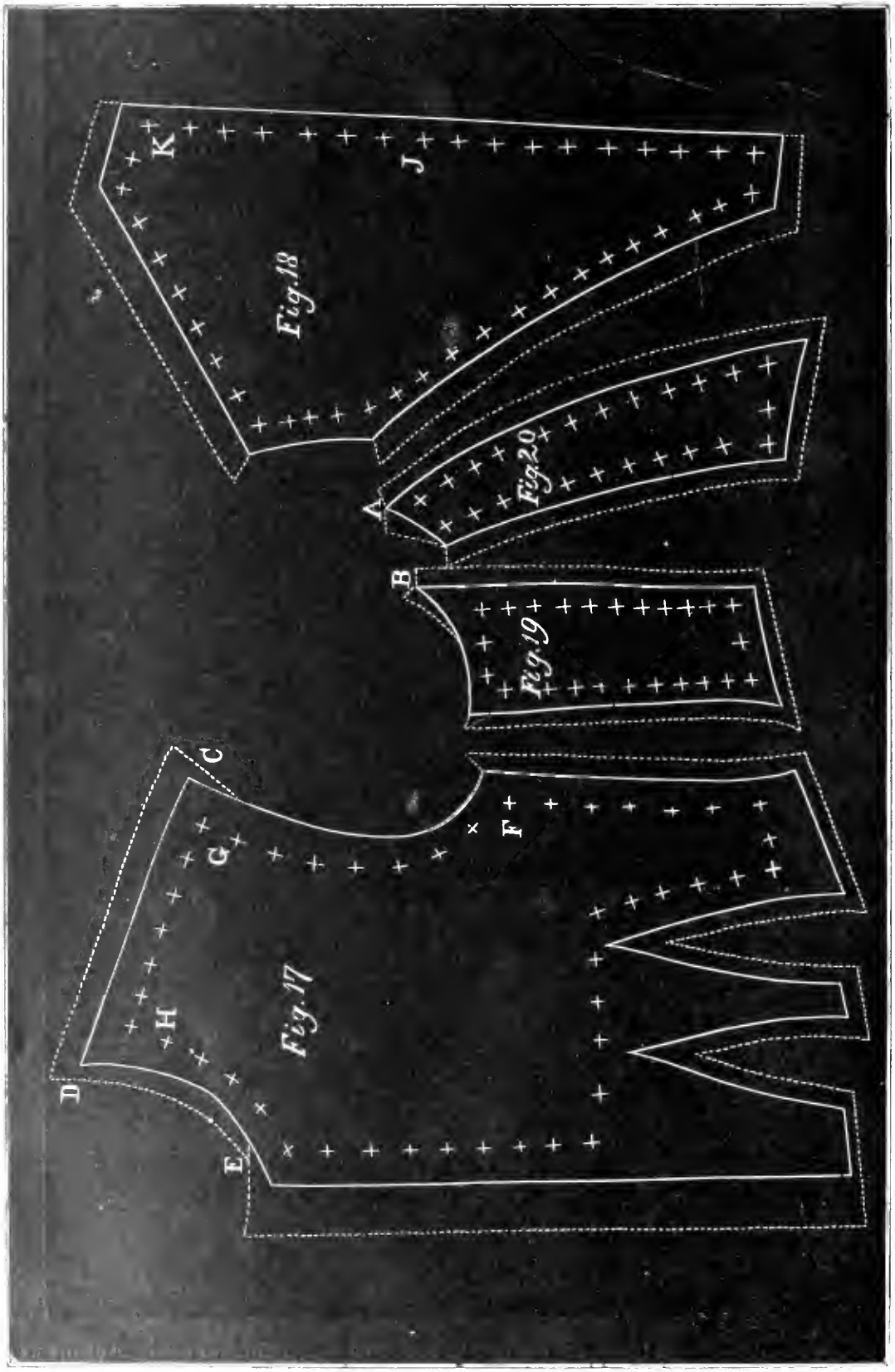
LESSON THE TWENTY-SEVENTH.—Continued.



garment complete in itself. The train may be 10 or 20 inches long, according to the taste of the wearer. The Polonaise is made short so as to show the underskirt; care should be taken to give fullness over the hips at the points marked O, P, Q, R, S, T, and A, B, C and D. The fullness over the hips will be explained hereafter.

TO CUT A POLONAISE WITH SEAMS RUNNING TO THE SHOULDER.

Turn to page 29 and you will see a plain waist divided into four parts. The back seam runs to the shoulder. This style of Polonaise is cut in every way the same as a Basque; the skirt of the Polonaise is a continuation of the Basque.


K
J
Fig. 18
A
Fig. 20
B
Fig. 19
C
G
F
H
D
E
Fig. 17

LESSON THE TWENTY-EIGHTH.

It is said, on good authority, that more than half of all the alterations made is caused by careless basting. You may cut two dresses from the same pattern, from the same material, for the same lady; if made up by skilled workmen, they will fit exactly alike. If made up by a poor dressmaker they will not fit alike. The reason is that not one dressmaker in twenty can baste two waists exactly the same. Take a dress that fits perfectly, rip it apart, cut another waist from the lining exactly the same, make it up, it will not fit; the difficulty is in the basting and making up, not in the cutting, for it is cut exactly the same as the original lining; or take the same lining you have ripped from the dress, cover it with new material, make it up, and it will not fit the same as the original, unless it is made by skilled workmen. It is the basting and making up that does the work and not the cutting. Figures 17, 18, 19 and 20 show the manner of basting the lining to the material. The stars around the edge represent the basting stiches. The straight lines show exactly where the seam is to be sewed. The dotted lines show where the seams are to be allowed. No seams are allowed around the arm-hole except at the point shown by the dotted lines. Great care should be taken to allow seams at these points, and also around the neck, particularly in front.

It is a common thing for dressmakers, in cutting the lining and material, to allow seams everywhere except at these points. The penalty of this neglect when alterations are made is the expense of a new side piece, or new front. Under no circumstance should a lining, or the material, be cut without leaving extra seams at A, B, C, D and E, especially at A. If the top of the side seam is to be taken in, and no allowance made at A, a new side piece must be put in, or the top of the side body must be pieced, or the back must be made narrower, which, nine cases out of ten, spoils the dress.

When you have procured a good pattern, cut the lining exactly as it is to fit. (*If you cut by the French System your pattern will be perfect, and will require no refitting.*) Mark with a tracing-wheel exactly where the seams are to be sewed; mark through the two thicknesses of lining. Place the lining on the material; block out roughly, allowing for seams. Each piece should be cut and basted separately, beginning with the front; baste over the knee with the lining on the top; commence with the front; start at F with stitches one inch apart and one inch from the edge; baste up the arm-hole to G, then to H, and so on, following the stars to the place of beginning. The seam between the darts should now be basted. Commence at the top and finish at the bottom; baste in three or four rows; hold the lining a little full with each stitch. Baste the back in the same way, beginning at J; baste up to K; follow the stars to the place of beginning.

Figs. 19 and 20 should be basted in the same way. Baste with straight stitches an inch apart and one inch from the edge. Never use what is called cheap thread for basting; the best is the cheapest. We use Clark's O. N. T. Spool Cotton. We consider it the best, and recommend it to all dressmakers for basting and sewing.

When each piece is basted, and before the seams are sewed, run a basting thread along the bottom of the waist half an inch from the edge. This is done to keep the lining a quarter of an inch full above the waist. When the lining and material are basted, join the seams as directed in Lesson the Twenty-ninth.

NOTE A.—Lessons the Twenty-eighth and Twenty-ninth, on basting and how to avoid wrinkles, are worth, to any young dressmaker, double the price paid for the entire System.

NOTE B.—If the garment is fitted by the French System it will require no refitting; trim the arm-hole and neck, and overcast the edge. If the garment has to be tried on, trim the arm-hole only.

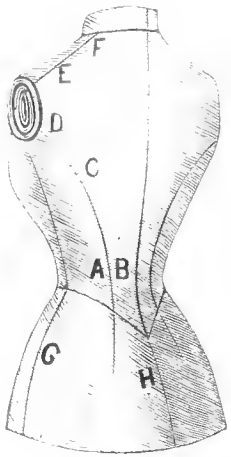


Fig. 1.

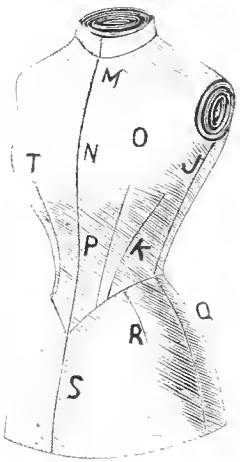
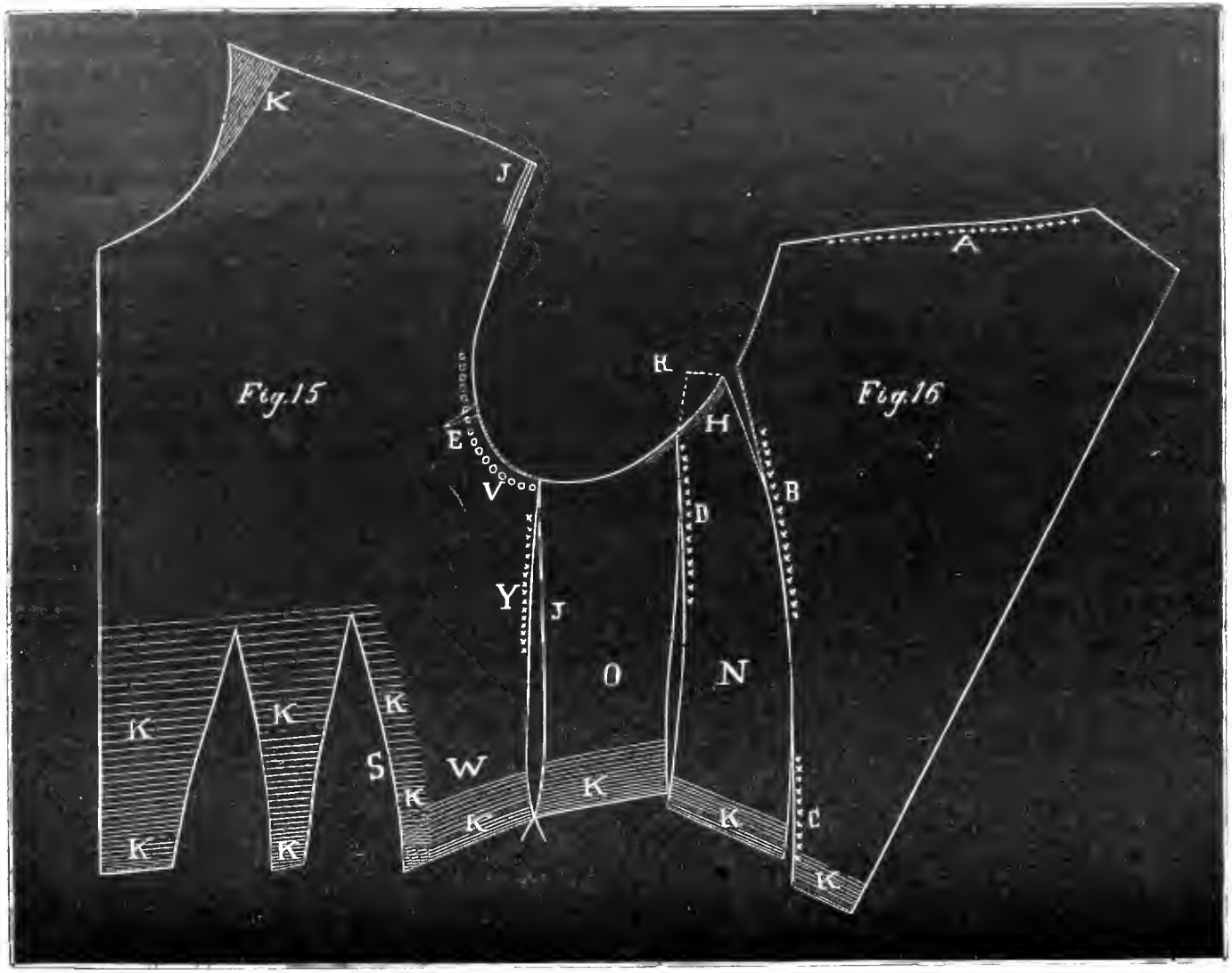


Fig. 2.



HOW TO AVOID WRINKLES.

LESSON THE TWENTY-NINTH.

We now come to the most important lesson in the whole course, the one of all others which should be the most studied and the best understood. The unaccountable wrinkles which are so often seen between the neck and shoulders, across the back, at the waist, under the arms, and in front below the darts, are a source of great annoyance to the dressmaker, and greater annoyance to the wearer.

Figs. 1 and 2 show the different places where the waist has to be treated to avoid these wrinkles, and Figs. 15 and 16 show the manner of treating the different parts to make the work perfect. A dress waist is cut plain, as if to fit a flat surface. To fit the body some of the seams must be cut rounding, others curved; some must be stretched and others held full. The object of this lesson is to give a practical knowledge of the manner of sewing and treating each seam, in order to make a perfect fitting dress, free from wrinkles, except such as may arise from the natural movement of the body.

Figs. 1 and 2 are a fac-simile of a French model bust. Fig. 1 shows a back view. The back shoulder seam between E and F must be held three-quarters of an inch full on the front; the back side-seam between C and D should be held one-sixteenth of an inch full over the most rounding part of the shoulder blades. The back side-seam at the hollow of the waist B should be held one-sixteenth of an inch full. The side-seam at A should be stretched, for a Polonaise, one-quarter of an inch; for a Basque, three-eighths of an inch; and for a Cut-a-way Coat, half an inch. The side-seam between B and C should be sewed plain, and in all cases and for all kinds of garments, the seam in the centre of the back must be held and sewed plain. This seam should be one-eighth of an inch shorter after it is sewed than before. The fullness over the hips at G and H, will be explained with the French System of Fitting. In this lesson we can only treat of the waist.

Fig. 2 shows the front view of the French model bust. The front seam near the arm-hole at J should be held one-eighth of an inch full; the back dart seam at K should be stretched half an inch. The fullness over the bust O, N, T, and how to alter the front at M, will be fully explained in Lessons the Seventeenth, Eighteenth and Nineteenth. The fullness over the hips and in front at Q, R, S, will be explained in connection with the French System.

Figs. 15 and 16 represent the plain waist, with the parts to be treated. To avoid wrinkles between the neck and the shoulder, baste the lining half an inch full at K; stretch the front shoulder seam, lining and outside together, three-quarters of an inch between J and K. If this is not done, hold the back shoulder seam, lining and outside three-quarters of an inch full, between the stars at A. To prevent wrinkles across the back, the side-seam B should be cut rounding, (see Lesson the Fifteenth) and the back should be held a little full between the stars at B. (See Lesson the Twentieth on round shoulders.) To prevent wrinkles at the waist C, hold the back a little full between the stars. To prevent wrinkles under the arm at D, hold the seam a little full between the stars. To prevent the numerous fine wrinkles all over the waist marked K, baste the lining full over these parts in the direction of the hair lines, and sew the fullness in with the seams. In Basques or Polonaise, the fullness should extend two inches below the waist. In cutting a tight-fitting garment, make the arm-hole as small as possible, but not to bind; stretch the edge at E, between the round dots, until it nearly or quite turns over. Care should be taken not to stretch above or below this point. To prevent the back arm-hole from stretching at H and J, run a thread close to the edge, as seen by the parallel lines; make a running stitch very close, say ten to the inch; fasten the thread well at both ends. To prevent wrinkles at W, stretch the back dart seam fully half an inch at S. In sloping shoulders, or in very full bust, it is necessary to take a small V out of the lining at E or V; this will prevent a fullness which often appears at that place. To prevent straining between the darts and armhole, the front seam under the arm at Y, should be held one-quarter of an inch full, between the stars.

To baste the seams commence with the darts; start from the top, never from the bottom; next is the seam J under the arm, hold the front next you; next in order is the seam under the arm D, the side seam B, and the shoulder seam A. In sewing or basting these seams, hold the back next you. Before basting, each seam should be fastened with pins three inches apart—especially the side and shoulder seams. The pins should be removed as you proceed with the basting. The point at R, will be explained with the lesson on basting.

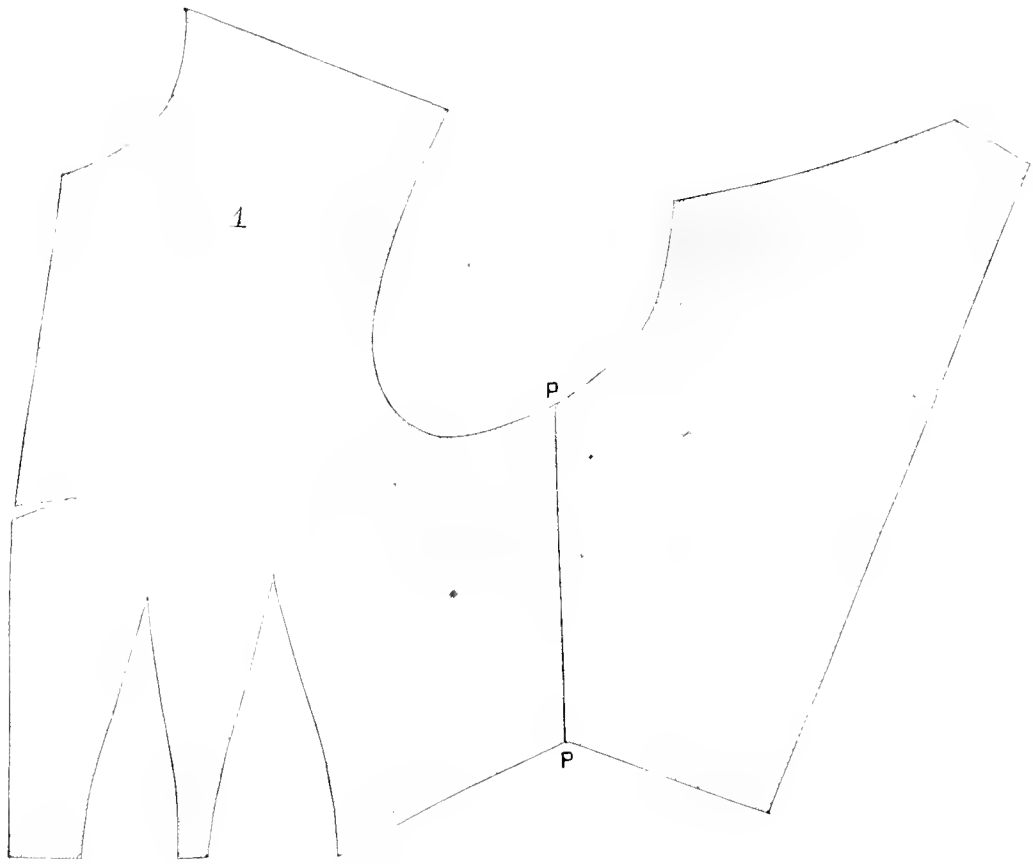
NOTE A.—The three great dressmaking establishments in the world, Worth's, Moschcowitz's and Pingat's, have laid down these rules as invariable. The slightest variation by any workman would render him liable to instant discharge. The result of a dress made after the manner described above is perfection in every particular. The degree of perfection will be shown by the skill of the workman.

NOTE B.—A narrow tape, about half an inch wide, should be basted all around the arm-hole, and sewed in with the sleeve; this will keep the arm-hole in place, and make a better fitting sleeve.

NOTE C.—We are indebted to Worth, of Paris, and Moschcowitz & Russell, of New York, for the information contained in this lesson. These gentlemen are, beyond all question, the highest authority on dressmaking. It is from them that a large portion of this work has been copied, especially that part pertaining to the French System of Fitting, and we believe that no system has ever been invented or offered for sale, that can be compared to this.

NOTE D.—*Pressing the Seams.*—All garments made from cloth or all-wool goods, should have the seams pressed. Care should be taken not to stretch the seams in the process of pressing. The seams of silk garments should not be pressed.

LESSON THE THIRTIETH.



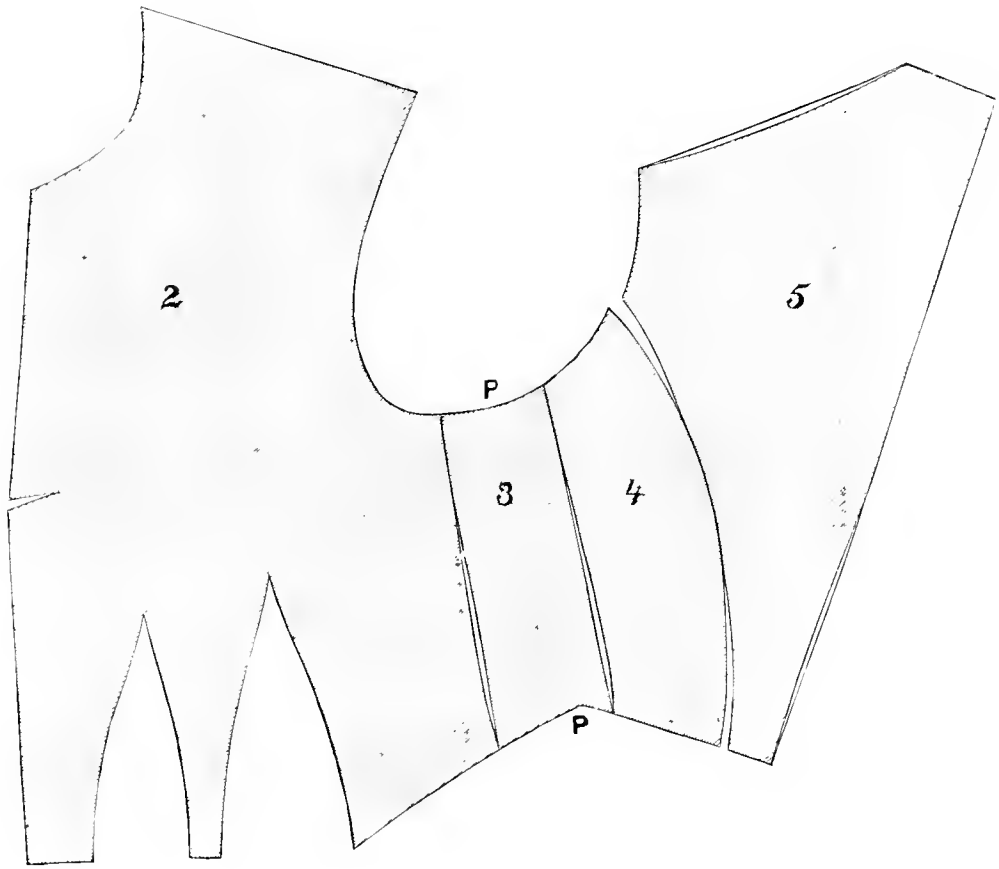
FRENCH SYSTEM.—FIRST LESSON.

The first part of this book explains the English System of drafting and cutting by measure. We have now to explain the French System of cutting. We will begin at the beginning, and try to explain in detail, so that no one, not even the most inexperienced, need fear a failure. The French dressmaker, before starting business, procures for herself a complete set of plain waist patterns. These patterns must be exact; they must be perfect. They are all she wants, and all she requires. She makes these patterns a study, until she masters every detail, and can handle each and every size with perfect freedom and confidence. From these she is able to cut anything and everything, and such cutting and fitting is seldom seen outside of Paris, except by those who use the same system, and handle it with the same skill. It is a knowledge of how to use these patterns that we are now about to describe, and in which consists the French System of cutting.

FIRST STEP IN CUTTING A BASQUE.

You are supposed to be provided with a complete set of plain waist patterns in all sizes. To cut a Basque, take the measure as directed; select a waist pattern to correspond to the bust measure, that is the measure above the bust. From this pattern cut another; or, rather, draw it out on paper, as seen in Fig. No. 1. Place the back and front together, and mark with a pencil all round the edge of the pattern; but do not allow the seam under the arm to appear on the paper; all that is to be seen is simply the pencil mark round the edge and darts.

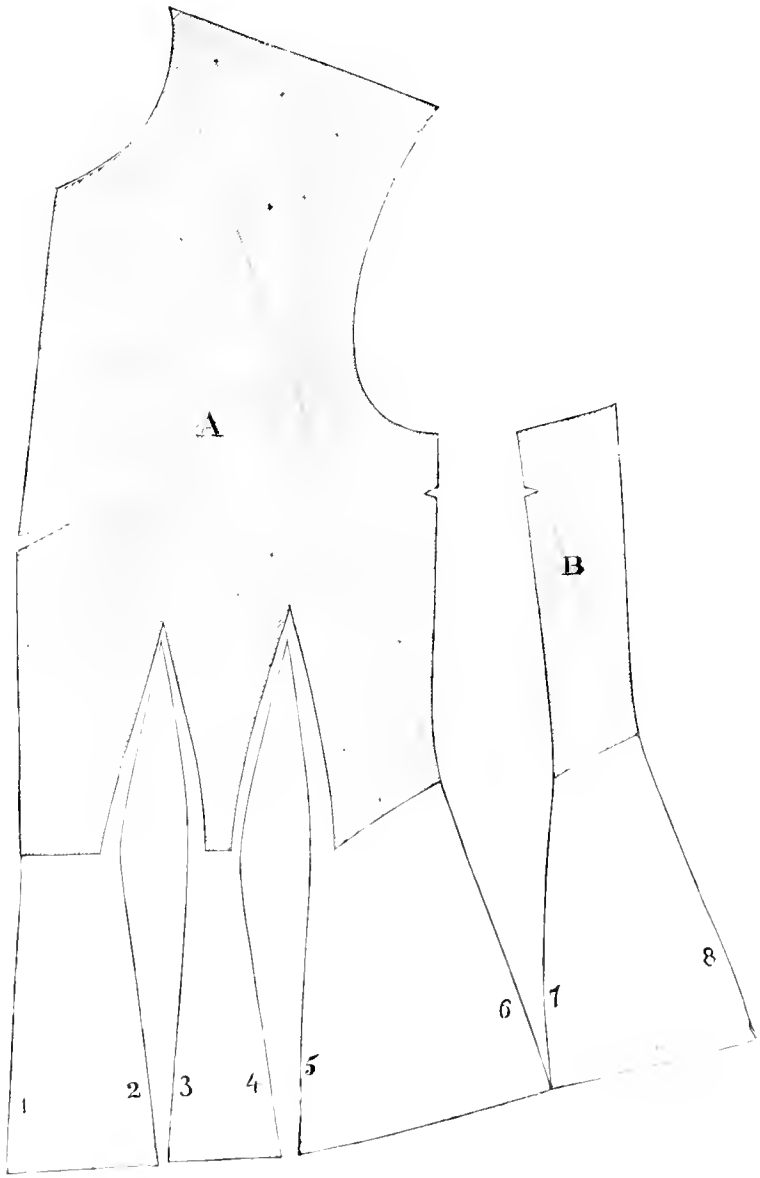
LESSON THE THIRTIETH.—Continued.



SECOND STEP IN CUTTING A BASQUE.

When the pattern is marked out on paper as described in Fig. 1, cut the pattern in four pieces, 2, 3, 4 and 5, as seen above. These pieces are to be cut with some degree of taste. The side seam on the back may be cut by a guide. The width of each piece at the waist is a matter of taste and fashion. It is better to keep as near as possible to the above diagram, or until you have more experience, and can change the position of any seam with safety. Before cutting the pattern, get the exact length of back and front, and size round the waist, so that no alterations will require to be made in the pattern hereafter. If the pattern is too long or too short in the back or front, lengthen or shorten as the case may be. If too small or too large round the waist, add or diminish at the darts and the two front seams under the arm; that is, cut this pattern exact to the measure, as it is intended to fit.

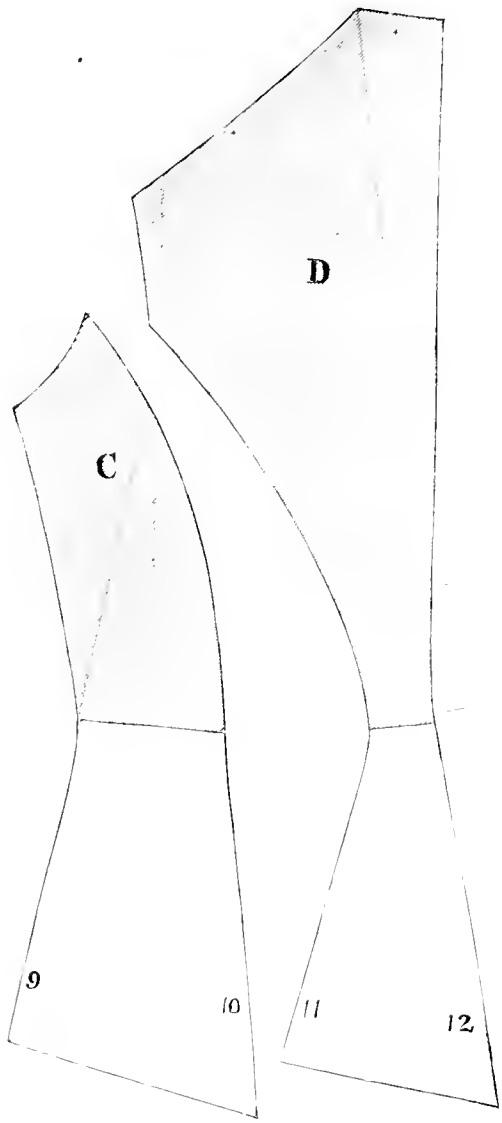
LESSON THE THIRTIETH.—Continued.



THIRD STEP IN CUTTING A BASQUE.

When the waist pattern has been cut and separated into four pieces as described on page 39, place each separate piece, A, B, C, D, as seen above, on a large sheet of paper, and mark with a pencil all round the edge, when so marked remove the pattern, and add to the waist the length of skirt required. Care should be taken to make the waist the proper length and shape. If you have any difficulty in giving the right shape to the skirt, take a rule, or straight edge, and draw the straight lines as seen above on diagrams A and B, draw a line from H to G. If you wish more spring, draw the line from J to G; if still more spring is wanted, draw the line from K to G. The size and shape of the darts should be in proportion to the size and shape of the person to be fitted; for a well proportioned figure the width in front should be as follows: at W, 1½ inches, at X, 1½ inches, at Y, ½ and at Z, 2 inches. For the width near the bottom at 2, 3, 5, 7, 9 and 12, (see pages 30 and 31.) Until you have experience, you should practice and cut from paper only. When you have experience, cut the lining which should be of white or light colored material. *Caution.*—In cutting the lining, you must allow for seams and laps everywhere, except round the arm-holes. To find the spring at 7 and 8, draw a straight line from F to O and from S to X. Continued on page 51.

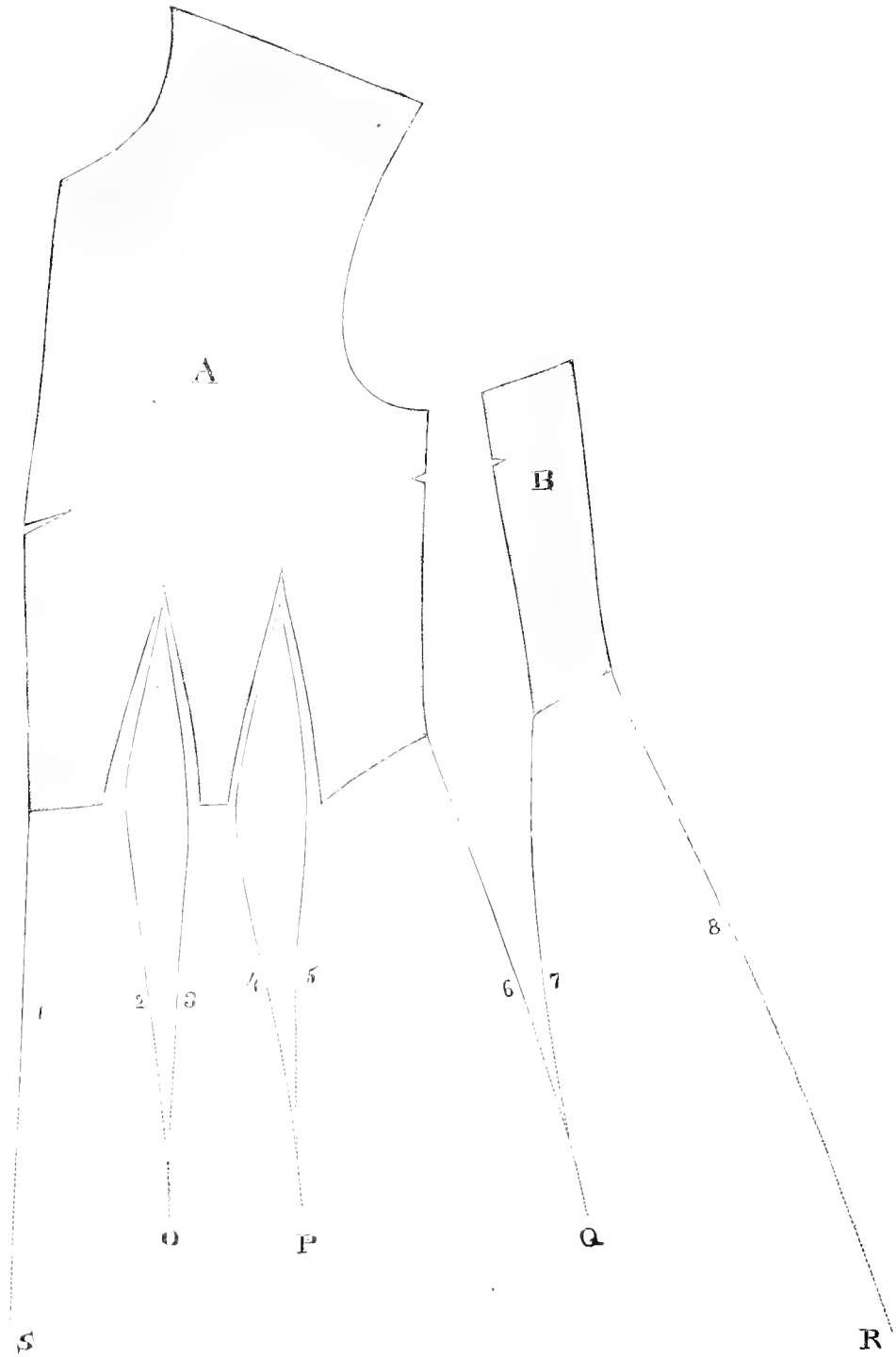
LESSON THE THIRTIETH.—Continued.



THIRD STEP IN CUTTING A BASQUE.

The back and side pieces D and C as shown above are to be cut in the same manner as the front pieces A and B. Draw a straight line from Q to R, this will give the proper spring to the skirt, the line at 10 may be drawn without a guide as it is almost straight. The line from P to T will give the spring for the back skirt, and the lines from U to V the spring for the side. You will observe that Q is placed below F about one-quarter of the whole length between F and E, and U is placed above T about one-quarter of the distance between T and M. It will be well to remember these points. It requires time and experience to cut a Basque perfectly. Ever remember, that practice makes perfect, it may take three hours to cut the first, two hours to cut the second, one hour to cut the third, and so on until you can cut a Basque in ten minutes. Let your first efforts be with good figures and plain Basques. Any shape or style of Basque can be cut from the plain waist pattern. Continued on page 51.

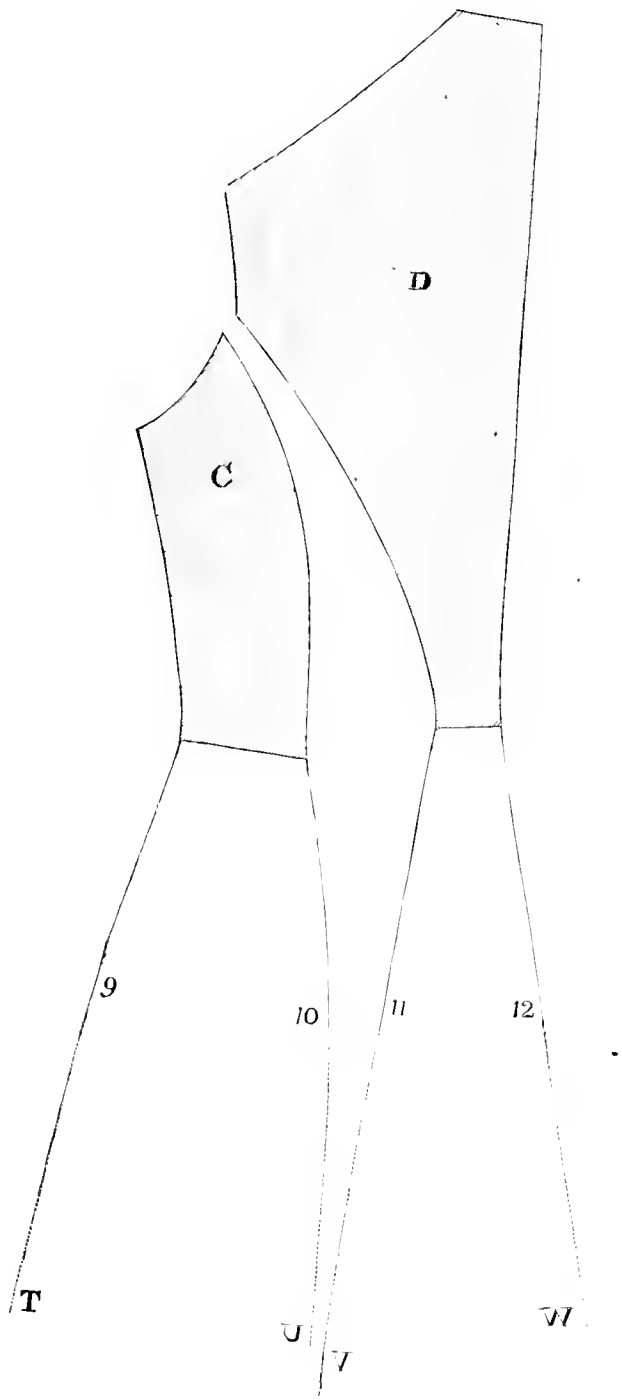
LESSON THE THIRTY-FIRST.



POLONAISE, WITH SEAMS RUNNING TO THE ARM-HOLE.

The Polonaise is cut, in every way, the same as a Basque; the skirt is made larger and wider, as the draping may require. The dotted lines O, P, Q and R, are a continuation of the skirts of the Basque; the figures 1 to 8 correspond with the figures on the guides; these seams are drawn by the guides the same as in cutting a Basque. For explanations see pages 40 and 41. The front and side piece A and B, represented above, are parts of the plain waist pattern from which the Polonaise is cut.

LESSON THE THIRTY-FIRST.—Continued.



POLONAISE, WITH SEAMS RUNNING TO THE ARM-HOLE.

The back and side piece for Polonaise is cut the same as for a Basque. The dotted lines T, U, V, W, are a continuation of the Basque lines; the figures 9, 10, 11 and 12, correspond to the figures in the guides. For explanations see pages 41 and 42. The two pieces D and C, are parts of the plain waist pattern from which the Polonaise is cut; simply add to the waist the length of skirt required.

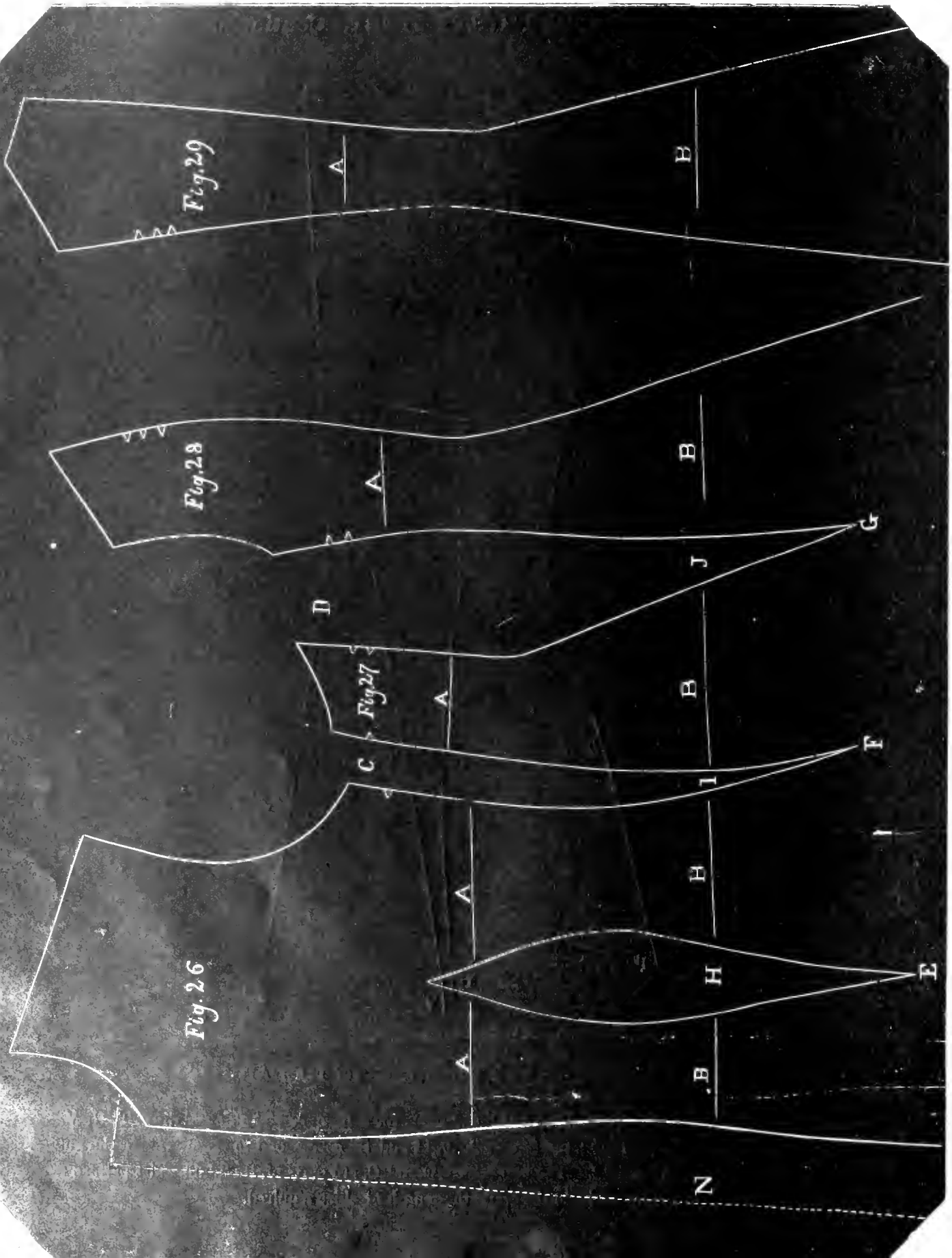


Fig. 29
A
B
Fig. 28
A
B
G
J
D
Fig. 27
A
B
C
F
1
Fig. 26
A
H
E
A
B
Z

LESSON THE THIRTY-SECOND.

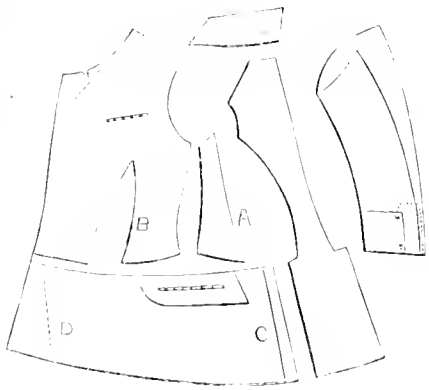
All shapes which pass by the name of polonaise and princess dresses, are one and the same, with this exception—the princess dress is a garment complete in itself, the polonaise is made short to admit of showing the underskirt. They are made double or single-breasted, straight or diagonal in front, may be looped in all sorts of fantistic shapes, or made to hang straight from the waist. The back may be cut with seven seams or one seam as fancy may dictate, the front may be cut with one dart or three darts. There is no rule to govern the shape or style: and this is one of the many reasons why the polonaise has proved so popular. It is not only the most beautiful, but the most economical and convenient garment a lady can wear.

To cut this polonaise first cut a plain waist pattern exactly as it is intended to fit, separate the pattern into four pieces, figures 26, 27, 28, and 29, (see page 29,) place each piece in position as seen above. Make the space at C two inches and at D four inches ; if only one dart make it larger and an inch higher; if corpulent in front allow three inches at N ; if large hips make smaller darts at H, I, J, that is, bring the edges near together and make the back wider at B ; if very large hips throw the two parts 27 and 28 further back, so that the space at C will be three inches and the space at D six inches.

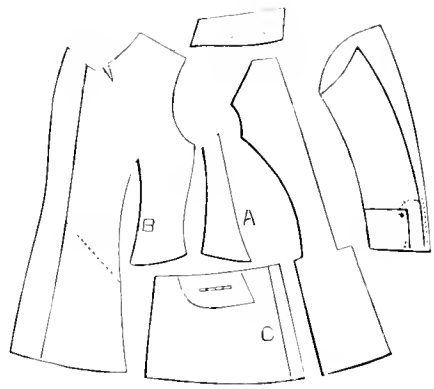
The skirt of the polonaise is a continuation of the skirt of a basque, the width and length of skirt to be governed by the style or manner of looping. The polonaise may sit perfectly plain from the waist to line B, below that line it must be full, particularly toward the back. The three seams E, F and G, should not run below these points. To lengthen or shorten the waist, mark or cut the lining from the line A to the top. If the waist is to be shortened an inch, raise the pattern up an inch and then finish cutting or marking the lower part. If the waist is to be made an inch longer, lower the pattern an inch as above: in this way you alter the length of the waist without affecting the shape.

Polonaise differ very slightly in shape, various ways of looping give new effects. The princess dress is a polonaise made straight at the bottom and trimmed as a round skirt. The wrapper is but a simple style of princess dress, it may be looped and trimmed, or may be plain with seams running to the shoulder in front and back ; these seams have the effect of making a short person look taller, or a stout figure look slimmer.

THE POLONAISE.



No. 1.

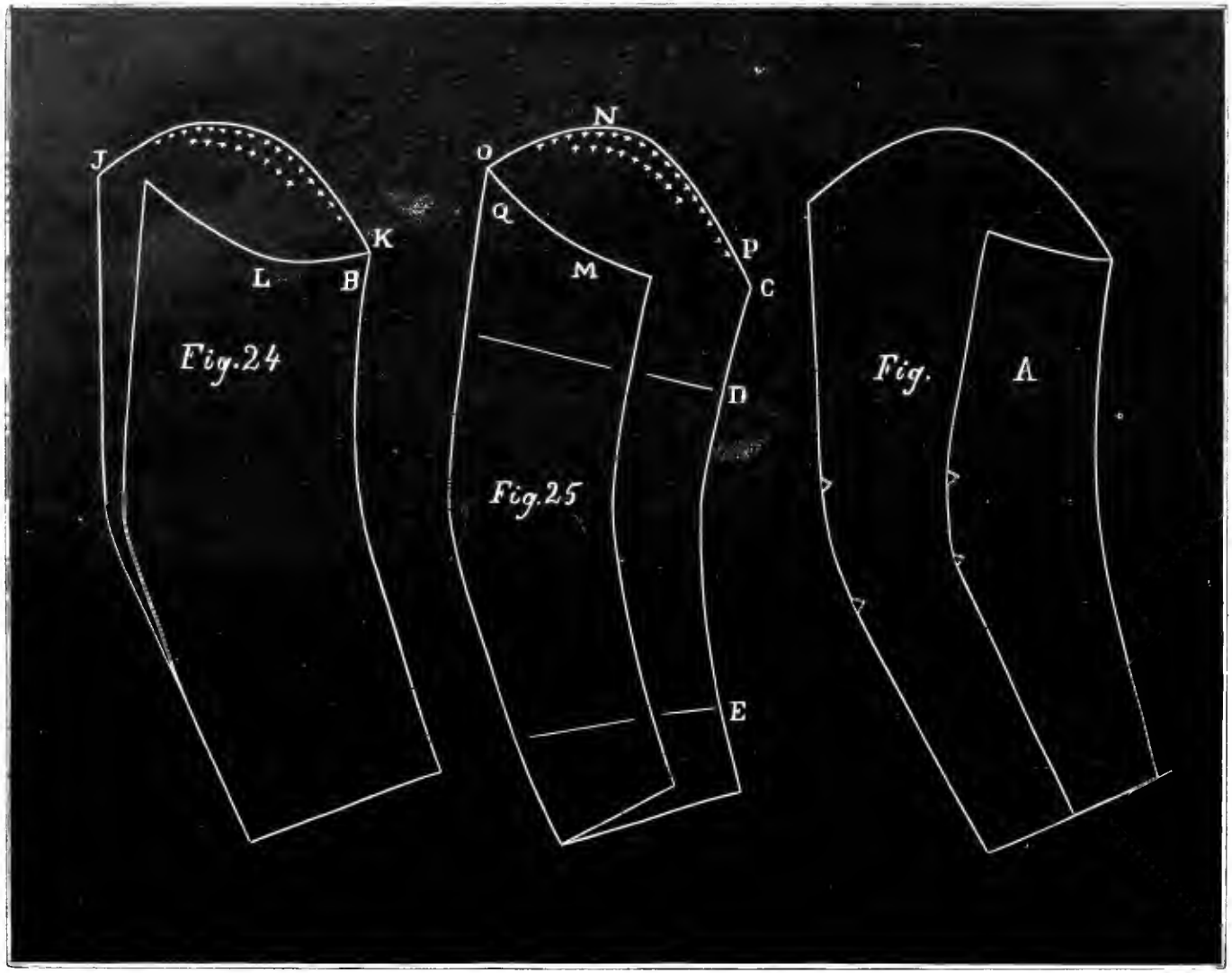


No 2.

CUT-AWAY JACKET OR COAT.

The above engravings, Nos. 1 and 2, represent two different styles of the Cut-away Jacket or Coat for Ladies. The left hand figure represents a vest which is worn separately with these coats. There is no garment worn by ladies that is more difficult to fit or make than this style of jacket. When cut, fitted, and made properly, they are becoming and stylish; otherwise they are a mortification to the wearer, and a disgrace to the maker. When made from heavy material, such as beaver cloth, they should be cut and made by a tailor or man dressmaker. To cut this garment, use the basque pattern, as represented on pages 40 and 41. Cut the waist 1½ inches longer than you would for an ordinary basque. Give extra spring to the seams below the waist. These coats are usually cut with one dart in front, and one seam under the arm; the side seam should run to the armhole and not to the shoulder seam. Cut the skirt as represented above. The vest which is worn under the coat is cut the same as a basque, without sleeves. The back of the vest is made from cambric or silesia. If you are a beginner, the best instruction we can give you is not to cut or attempt to make these coats until you have an experience that will warrant you to do so. Fig. 1 represents a single-breasted jacket. To make this double-breasted, add to the front about two inches, as seen on fig. 2. The dotted line D, on fig. 1, shows where the skirt may be cut or turned in to show the vest. A pleat should be made in the skirt at C; this part should be held a quarter of an inch full on the back; the seams at A and B should be stretched fully half an inch. For making and sewing the seams see directions on page 36.

In dressmaking, as in all other branches of sewing, it is important that particular attention is paid to the selection of thread. Never use what is called cheap thread, not even for basting; the best is the cheapest. Use a six-cord soft-finish thread for basting and sewing. We use Clark's O. N. T. Spool Cotton for all purposes. We consider it superior for dressmaking. The beautiful shades in all the new colors, as well as the white and black, are for sale at all the stores, so that dressmakers and others will have no difficulty in finding it. The letters, O. N. T. are printed on the end of each spool. We write this article without the knowledge or consent of the proprietor, and believe all dressmakers using the O. N. T. will endorse our recommendation.



ENGLISH AND FRENCH COAT SLEEVE.

THE SLEEVE.—Continued.

FIG. A.—FRENCH SLEEVE

THE French sleeve is to be used only in tight-fitting body garments, such as Basques, Polonaise, etc. Beginners should not attempt to use this sleeve until they are well advanced in cutting. The under part of the sleeve is cut narrow so that the back seam will come directly under the arm; the upper part is cut nearly two inches longer on the back seam than the under part; this is fulled in at the elbow between the notches. When this sleeve is properly made it will fit like a glove on the arm, tight and smooth from top to bottom. The fullness should be exactly at the point of the elbow. The top of the sleeve should be cut less than two inches larger than the arm-hole, and held full on the most rounding part. We furnish three patterns for this sleeve. They are cut for small, medium, and large sizes; each pattern is in two pieces, under and upper part. To make this sleeve larger or smaller add or diminish equally at the front and back arm seam, the shape of the arm and size of the arm-hole is the guide for the size of the sleeve. The top of the sleeve should not be altered. See Fig. A, page 48; also see Note A, page 49.

FIG. 25.—ENGLISH SLEEVE.

Fig. 25 illustrates the English sleeve. This sleeve should be used for all kinds of tight body garments, such as Polonaise, Basques, etc. The top should be cut two inches larger than the arm-hole; the fullness should be gathered between the stars; the double row of stars show where the most fullness should be placed. If the sleeve is too full, lay a small pleat under the arm at M. It is better, however, to cut the sleeve the exact size wanted. To make a tight sleeve measure the arm at D and E, cut the sleeve one inch wider than a tight measure; should the sleeve wrinkle across the arm, between C and D, it is caused by the point at C being too high or too low in the arm-hole, or the top, at N, is not rounding enough. That part of the sleeve at O P Q should be sewed quite plain. The sleeve should be cut so that the elbow will be exactly in the right place. In all tight fitting sleeves the space between P & C should be stretched about one-half an inch. We furnish three patterns of this sleeve for small, medium and large sizes. The sleeve can be made larger or smaller by adding or diminishing at the back and front seams; the top or rounding part should not be altered. See Fig. 25, page 48.

FIG. 24.—PLAIN SLEEVE.

The plain sleeve, as illustrated by Fig. 24, should be used for Sacks, Cloaks, Ulsters, and all kinds of heavy outside garments. The sleeve at the top should be cut two inches larger than the arm-hole, and gathered or sewed full between the stars; most of the fullness should be placed between the double row of stars. The sleeve at J and K should be sewed quite plain. If the sleeve is too large for the armhole, lay a pleat in the under sleeve at L. We furnish three sleeve patterns of this sleeve, for small, medium and large sizes. If a larger or smaller sleeve is wanted, enlarge or diminish the size equally, back and front. Do not alter the top. Care should be taken to cut the sleeve the exact size wanted for the arm-hole. See Fig. 24, page 48.

THE SLEEVE.

How often do we see the entire dress disfigured by a baggy or strained sleeve; and the owner is continually reminded of its faults by discomfort in wearing. There is not one dressmaker in ten, probably not one in twenty, that understands cutting, making, fitting, and sewing in a sleeve properly. This defect is largely attributed to the use of one sleeve pattern for all kinds of garments. If the garment is made from heavy material, very little fullness will be required on the top of the sleeve. Cashmere and alapaca require more fullness at the top than silk, and beaver cloth least of all. If there is any one thing in dressmaking in which the French excel, it is in fitting the sleeve, and much of their success lays in preparing the sleeve for the arm-hole, and the arm-hole for the sleeve.

DIRECTIONS.

Cut three sleeve patterns, small, medium and large for each style of sleeve you want to use; from each of the patterns cut a cloth model, sew the seams and mark the size on each model to correspond with the pattern from which it was cut, the models should be cut from light colored selica or soft bleached muslin; these are called sleeve models. To fit the sleeve, select a sleeve model to correspond in size to the bust measure; fit the sleeve on the arm, pin the top of sleeve to the model waist lining, place the pins an inch apart; raise the arm, bend it forward; if the sleeve draws at the elbow or across the top, change the position of the sleeve until it fits perfectly. Cut a notch in the arm-hole of the model waist exactly where each seam of the sleeve is placed; also, cut two notches on the top to show where the fullness is to be placed. If the sleeve is too wide, pin to the size wanted—see that the elbow is in the right place. The sleeve should be cut the same as the model waist, transfer the impression to the lining. See page 52. In fitting a Polonaise, Basque, or any tight-fitting garment, use the French or English sleeve. In fitting a Sack, Cloak, or Ulster, use sleeve pattern fig. 24.

The fitting, making, and sewing in the sleeve is one of the most difficult tasks a dressmaker has to contend with, not when she sews it in herself, but when entrusted to inexperienced hands. The sleeve should be prepared for the arm-hole, and the arm-hole for the sleeve. Cut the lining for the sleeve exactly like the outside, taking care that you do not cut two pieces for the same arm. Baste the pieces together, stitch them up and overcast the seams. For wash goods a neater way and one in which seams are hidden altogether, is this: Baste the lining, under and upper together, and the outside, under and upper together. Then baste the two parts, lining and outside together. When the seams are sewed, turn the sleeve, and everything is finished, inside and out. When dresses are cut very high on the shoulder, the top of a sleeve must be very rounding to correspond, and care is required in putting it in. Lay the sleeve so that the most rounding part comes directly on the top of the shoulder, and sew it in full across the top without gathering. This will prevent a strain across the arm, which is exceedingly uncomfortable as well as inelegant. If it is necessary to cut anything from the length of the shoulder, that same amount must be added to the top of the sleeve, making it more rounding. Wrinkles across the top of the sleeve or in front, are caused either by the top not being rounding enough, or the seam at the front of the arm is too low or too high. This will be remedied in fitting the model sleeve, which cannot be done in any other way, except by fitting the sleeve itself.

The French sleeve should be made and fitted with great care. The fullness at the elbow should be gathered evenly between the notches and the point of the elbow, exactly at the centre of the fullness. The fullness at the top should be the same as in the English sleeve. If you can afford the expense cut the model sleeves from silk or some soft material that will yield to the movement of the arm. The sleeve should be finished before it is sewed in, overcast the top lining and material together, stitches four to the inch, gather the top or rounding part for the fullness, with short stitches, say eight to the inch, the top of the sleeve when gathered should be the exact size of the arm-hole.

It is always safer to fit the sleeve to the arm before it is sewed in, it is not necessary to fit it on the person for whom it is made—select any person near to the size. All that is necessary in this fitting is to get the fullness in the proper place; with more experience this fitting will not be necessary.

NOTE A.—If the arm is small, thin, or boney, an inter-lining should be made for the sleeve, and one or two thicknesses of wadding placed between it and the lining; the wadding should be tacked with stitches an inch apart. If an inter-lining is not wanted the wadding may be tacked on the lining. The French sleeve should be used only for a fat, plump, round arm.

NOTE B.—We furnish with this lesson nine sleeve patterns as described above; these are intended for model patterns, to be used in cutting the various styles; with a little experience you will be able to change the sleeve to suit any particular shape.

LOOPING.

In the proper looping of the surplus length and fullness in the overskirts, polonaises, and drapery of trained skirts, consists the grace and beauty of dresses, and in no part of a dress is the master hand more perceptible than here. Yet, it is not possible to give more than a few general directions on this subject, for it all depends on the artistic perception of the dressmaker, of what is fit and what is graceful. To the beginner we would advise, that she get a lay figure and provide herself with about two yards in length and one and a half in width, of some soft and pliable material, merino, for instance, or even common cheese cloth, which, however, must be washed so as to render it soft, that it may fall into perfectly graceful folds, and then adjust the upper part of this to the waist of the figure in so many pleats as would be necessary if it were the back part of an overskirt. Then let her take a reliable fashion book, and a paper of pins, and chosing a simply draped skirt as a model, proceed to loop the skirt into the same folds. She will not be apt to succeed at the first trial, nor for many more, but at last she will have looped her drapery like the model. After three or four successes of this kind she will have learned what nothing but experience could teach her.

If at any time she should feel weary or nervous over her lack of success, let her leave off at once for the day and work at something else, and try again, when rested, and again till success crowns her efforts. The looping of all drapery is on the same general principles, and if one possesses taste and an artistic eye for the harmonies, and perseverance to practice and learn, that person is on the sure road to success. There is no limit to the different effects that can be produced by changes in the looping of dresses. As a rule, the simpler the draping the more graceful the effect.

WHALEBONES.

On the careful usage of whalebone depends much of the fit and grace of a waist, every garment that is close-fitting needs whalebones in every seam except the two side seams that are next the middle of the back. To be perfect, the bones should be of the best quality, flexible and straight. They should be about eight inches long and both ends should be rounded and scraped down to the thickness of a knife blade, otherwise they will show on the out-side of the waist. The middle should be thick. If not thick enough two may be placed together and well fastened by winding them with thread. The casings are best when made of two pieces of tape sewed together and the bone run inside. The ends of the tapes can be then turned over and the needle passed through the ends of the bones and tape several times, after which the taped bones can be sewed to the seams which should be laid open, taking about six or eight stitches to the inch. This is both a saving of labor and a great advantage in the fit and stability of the waist. The reason of paring the bones at the ends is to render them supple where they should be, and to throw all the force to the waist line where all the strain comes, and no dressmaker will need to be told twice to comprehend its advantages. The bones should extend five inches above the waist, and three inches below the waist; the bone in centre of back should be three thicknesses at the waist, and gradually taper off to nothing, five inches above and three inches below the waist; for stout persons all the whalebones at the waist should be three thicknesses, tapering off to nothing at both ends.

SKIRTS.

There are four styles of skirts in common use, the Walking Skirt, the Demi-Train Skirt, the Train Skirt, and the Court Train Skirt.

The Walking Skirt is made short. The front will touch the instep, the back just clears the ground.

The Demi Train Skirt just escapes the ground in front. The back has a train from three to six inches.

The Train Skirt just clears the ground in front, while the back has a train varying in length from twelve to thirty inches.

The Court Train Skirt.—The front touches the instep or is short enough to show the embroidered shoe. The train is either square or fan shaped, extending sixty inches on the ground.

The Walking Skirt is cut in four pieces, one front, and one back width and two side pieces. These should be sloped at the top to give a rounding fullness over the hips. Where the lady is corpulent a V should be taken out of the two side pieces at the top and the front widths cut rounding at the top.

The Demi Train Skirt should be cut in six pieces, one front and one back width, and four side pieces. Each gore or side piece should be sloped at the top so as to throw the fullness over the hips. If the person is slim two side pieces will answer instead of four.

The Train Skirt should invariably be cut with six pieces, one front, one back width, and four side pieces. These should be slooped at the top and each width should grow wider as they extend towards the bottom.

The train of a skirt when cut in four widths is liable to have the train roll instead of spreading as a train should. The width of skirt at the bottom should be as follows:

Walking Skirt, 90 inches.
Demi-Train, 110 inches.
Train, 140 inches.

One cause of ill-fitting Train and Demi-Train, skirts is in having two side pieces instead of four. In plain, well-proportioned figures the top of front and side widths should be cut straight across. In stout or corpulent ones the top of front widths should be rounded so as to allow the skirt to hang gracefully in front.

In the cutting of the skirt of a dress there are certain principles from which one cannot deviate without destroying the beauty of the entire garment, and though they are so simple it is plain that they are not understood by the majority of dressmakers.

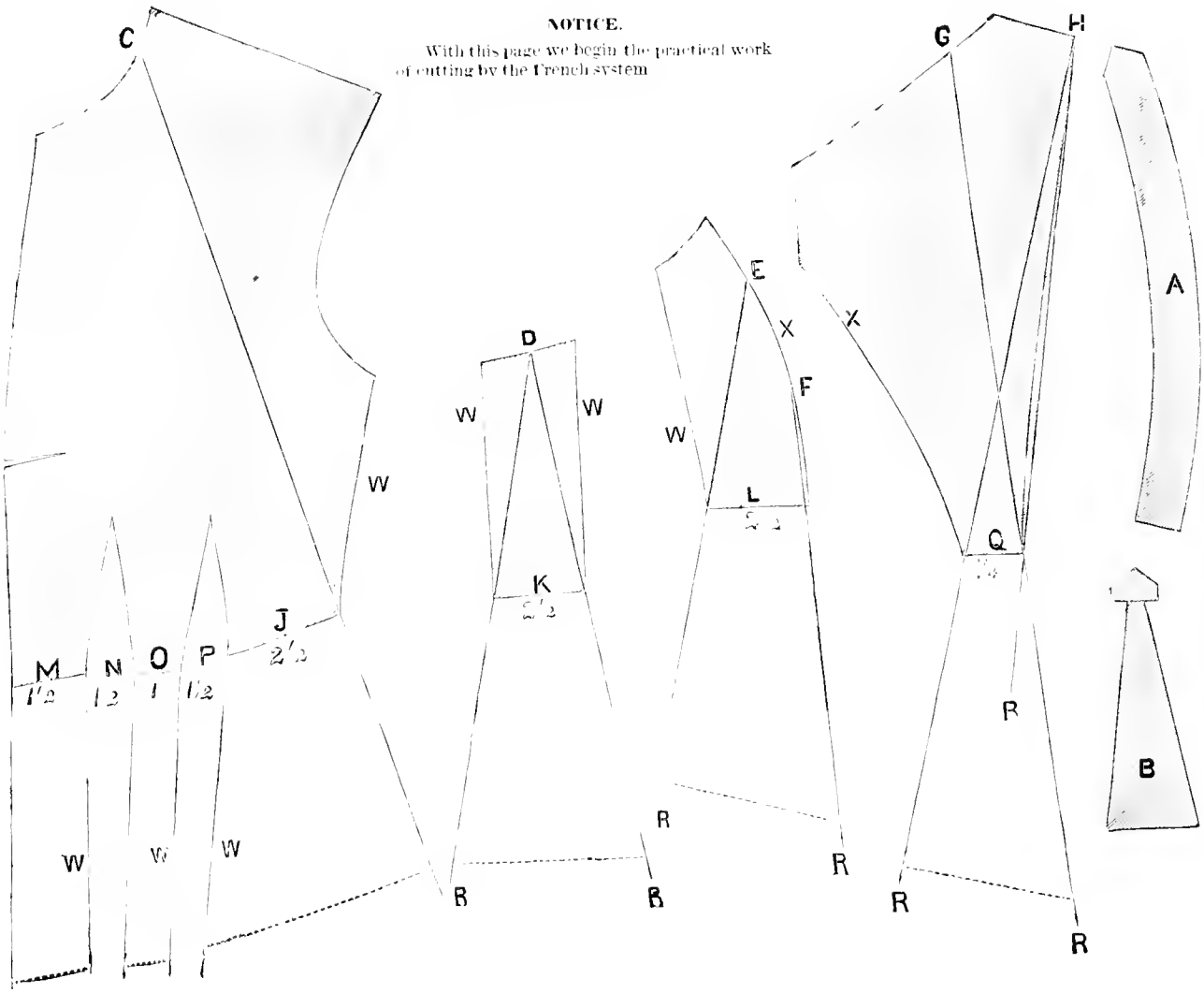
DOLMANS.

A Dolman is at once the most graceful and stylish of Wraps, and the most difficult to make, and our advice to beginners would be to let Dolmans alone, but as they will be called upon to both cut and make them, we can only give a word of caution upon the points requiring the most attention.

Dolmans belong to that class of out-door garments which come under the head of Wraps. To fit perfectly they should hang lightly from the shoulders, delicately defining the outline of the figure. The most difficult part of fitting a Dolman is the sleeve. A slight variation in the putting in of the sleeve will make a material change in the appearance of the garment.

To insure a perfect fit, the dressmaker should procure the most reliable pattern first, then cut a muslin pattern by this, baste it together and fit it on. The sleeves should fall gracefully without a wrinkle. The hand should then be raised upward even with the waist, and if the sleeve draws upon the forearm or forms a wrinkle, it is because the sleeve is too long between the forearm and the shoulder. To remedy this, a pleat should be taken up in the sleeve from front to back, half way between elbow and shoulder, and deep enough to allow the sleeve to hang perfectly easy on the arm; the pleat should be fastened with pins; the sleeve should then be ripped out, leaving the pins still in the pleat; a new sleeve pattern should be cut from the muslin sleeve. On no account must the top of the sleeve be changed. When the Dolman is made and before the sleeves are sewn in, the garment should be fitted on and the sleeves pinned to the arm-hole in order to get the fullness into its proper place.

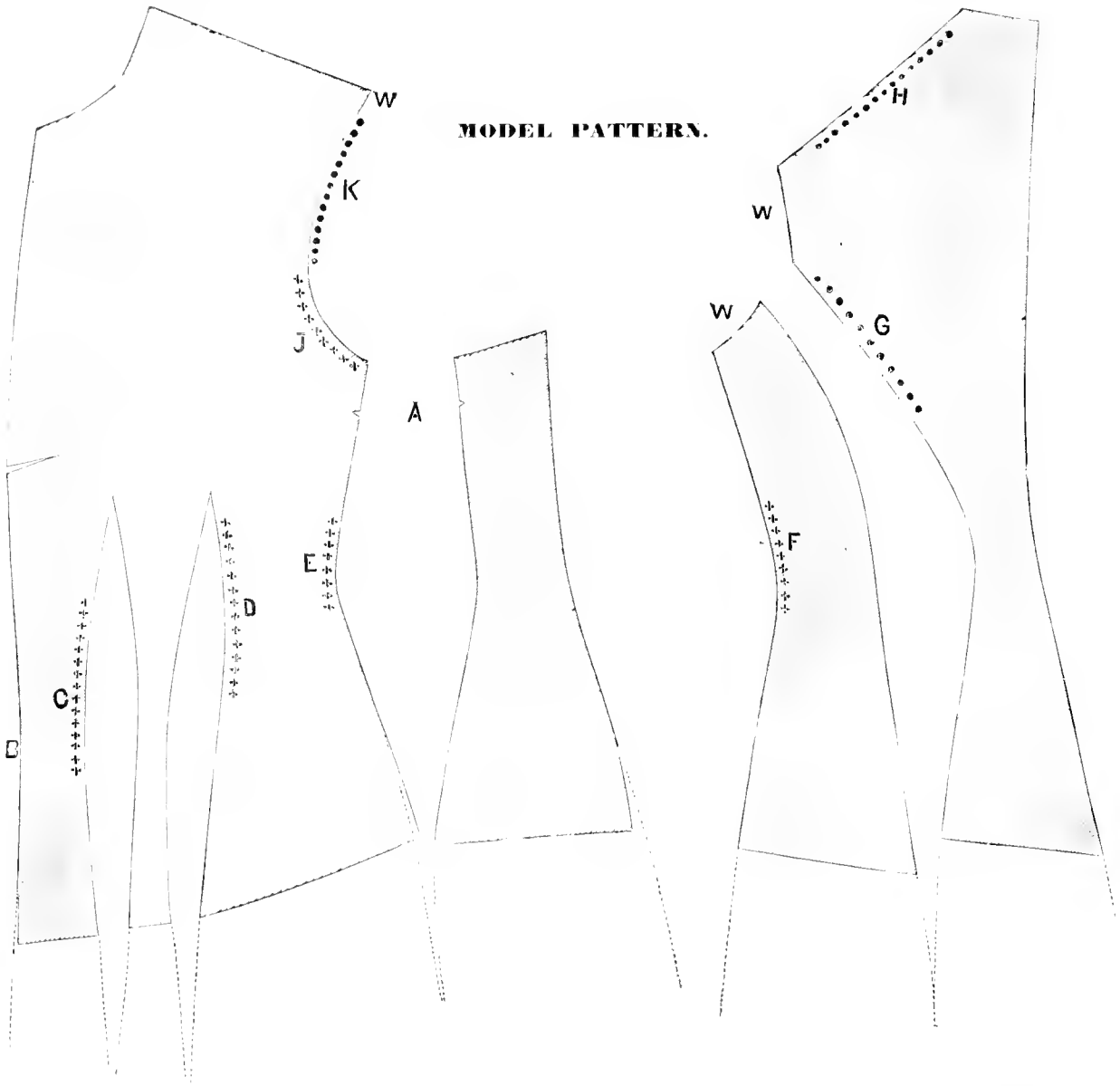
The cutting of muslin patterns to try on first, is a mode that is in use in the finest dressmaking establishment in Europe, and has peculiar advantages, and ladies who really wish to succeed in making a perfect Dolman need not begrudge the time, for while the Bazar Patterns are reliable, paper patterns cannot be basted, and it is not safe to cut into the material at once, for no two persons are formed exactly alike, hence the necessity for the extreme care.



FRENCH SYSTEM OF CUTTING.

The above diagram illustrates the French system of cutting, which is now in use by the best dressmakers in Europe, and by nearly every man dressmaker in the United States. It is to this system of cutting that such men as Worth, Moschcowitz, Pingot and others owe much of their success.

DIRECTIONS.—Select a plain waist pattern the size wanted according to bust measure—when we speak of the size of a pattern we refer to the bust measure only—place the back and front together as seen on page 38. Cut the whole in four pieces as seen on page 39, separate each piece as seen above. The width of each piece at *J*, *K*, and *L* should be exactly the same. The diagram represents bust measure 34 and waist measure 22½. If you will add together all the figures at *M*, *O*, *J*, *K*, *L*, and *Q* they will sum up 11½ inches or one half the waist measure. The width of back at *Q* is a matter of taste; the prevailing fashion at this date of writing is to make the back the same width as the side piece and piece under the arm. All the straight lines running to *R* indicate the spring for the skirt, see pages 40 and 41; these lines are by no means perfect, they are simply a guide that with practice and experience may be brought to great perfection, but never absolutely safe. The points at *C*, *D*, *E*, *F*, *G*, and *H*, simply indicate the place of beginning. The lines at *W* should be drawn with a straight rule, after which give shape and form as seen on page 52. The curved lines for the back and side piece *X X* should be drawn by the guide *A*, different curves may be given to the side seam by placing the guide at different angles. The darts may be drawn by the guide *B*, these also may be changed by altering the curve of the guide. It is customary with all good cutters to cut a paper pattern for every garment, this is done to save material and to keep the pattern for future use. The directions here given are for cutting the model pattern only.



MODEL PATTERNS.

With this page we commence the first practical lesson in the French System of Cutting and Fitting. If you understand all that we have explained in the foregoing pages, you will have no difficulty in understanding all that is to follow. The above diagram is a continuation of page 51. It represents a basque pattern complete and ready for use. It is called a model pattern, for by it the Basque, the Polonaise, the Princess Dress, the Wrapper, the Sacque, etc., are cut. The letters and stars on the diagram indicate the different parts requiring special care in basting.

The following description of treating the waist to avoid wrinkles, is given to us by a French modest, a man of world-renowned fame in the art of dressmaking:

DIRECTIONS.—All the seams marked x x x x x on the above diagram are to be stretched as follows: The dart seam at *C* stretch one-half an inch; this is to prevent wrinkles in front at the waist. The dart seam at *D* stretch three-quarters of an inch, this is to prevent wrinkles at the waist between *D* and *E*. The side seam at *E* stretch one-half an inch; this is to prevent wrinkles at the waist under the arm. The side seam at *F* stretch one half an inch; this is to prevent wrinkles at *F*. The arm-hole at *J* stretch until it turns over; this is to prevent wrinkles or creases in front of the arm hole. If the sleeve is tight fitting it should be stretched at this place also from one half to three-quarters of an inch, this is to prevent wrinkles on the sleeve which are usually found at or near the front. SPECIAL DIRECTIONS.—The side seam at *G* should be held one eighth of an inch full on the side piece between the . . . . . The shoulder seam at *H* should be held one-half an inch full on the front between the . . . . . The sleeve should be sewed in full at *K* between the . . . . . CAUTION.—Great care should be taken not to stretch the arm-hole between the points at w w w; at each place marked w, the sleeve should be sewed in perfectly plain. The waist lining should be cut one-half an inch longer at the bottom than the outside, this should be fulled in or scattered at the waist a little above and below the waist line; this is to prevent wrinkles at the waist. Wrinkles in front just above the waist are caused by either too much cut out of the darts, or the garment is too tight in front; to ascertain the cause, unbutton the waist from the point where wrinkles commence, to six or eight inches below the waist. If the wrinkles entirely disappear when the dress is open, the remedy is too add one inch more or less at *B*. In adding to the front at *B*, care must be taken to give the darts the proper shape. See page 21.

If care is taken with the model waist in fitting, there will be no wrinkles in front except what may arise from the natural movement of the body. It is always safe to allow an extra inch in front at *B*. We furnish with this lesson free of charge a complete set of basque patterns same as the above in the following sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. These patterns are intended for practical use. We call these model patterns, as they are intended to cut the cloth models as described on page 53. From these patterns almost any style of garment may be cut. It is better for all who use the System to cut their own patterns, those who have not the time to spend in drafting, can use these patterns with safety.

THE FRENCH SYSTEM OF FITTING.

There is an undefinable something in the appearance of a garment made by a man dressmaker. The cut, the fit, the make-up and everything about the dress impresses you with its superior workmanship. What is it? we have asked this question over and over again. Is it in the material? not that alone. Is it in the cutting? not that alone. Is it in the fitting? not that alone. Is it in the making? not that alone. Is it in the basting? not that alone. What is it? let the man dressmaker answer. "It is in all these details combined, and strict attention to the little things, such as women generally overlook. It is skilled labor combined with good judgment."

For many years the use of the French System of fitting was confined to a few first-class houses in Paris, London and New York. It is now adopted by most of the leading dressmakers in Europe, and by merchants who carry on dressmaking in connection with their other business, the percentage saved in time and material by the use of this system being in itself a handsome profit. In addition to this, there are many who excel in trimming, draping, and in giving to a dress an air of style, yet poor fitters, who could not sustain their position a day were it not for this system.

If you have ever sojourned in Paris, you could not fail to have noticed the beautiful fitting dresses everywhere to be seen in that charming city. In Paris, dressmakers fit dresses in the same way that glove-makers fit gloves. The lady is fitted but the dress is seldom tried on until it is sent home complete. Trying on is unnecessary, as the impression or shape of the lady is taken just the same as the glove-maker takes the impression or shape of the hand. The system thus used by the French dressmakers, is called the French Glove-Fitting System, it should be called the "Moscow system," for Mr. M. S. Moschcowitz, the celebrated Hungarian dressmaker, is the inventor, and introduced the system in Paris twelve years ago; see testimonial on page 3. It is estimated that 20 per cent. is saved in time, and 10 per cent. in material, by the use of the system; but this is nothing compared to the satisfaction of being able to cut a dress, make it up, and send it home without refitting, and feel assured that the customer will be pleased with the fit of the dress.

As we have stated elsewhere, the French dressmaker is provided with a complete set of Basque patterns—these are all they have and all they require—this set of patterns must be complete, and must be perfect, that is, one of every size from the smallest to the largest. They make these patterns a study until they master every detail, and know how to handle each and every size perfectly. With these patterns they are able to cut anything and everything, and such cutting and fitting is seldom seen outside of Paris, except by those who use the same system, and handle it with the same skill. To use these patterns as the French use them would appear, at first sight, to be troublesome and expensive, but such is not the case, as we shall now explain.

DIRECTION.—Prepare a full set of plain basque patterns, such as we describe on page 52, from these cut a set of cloth models from common but good bleached muslin. These models should be sewed up ready for trying on. See page 54. Mark the size on each model to correspond with the pattern from which it was cut. When a lady calls to be fitted take the bust measure only, select a cloth model, to correspond in size to the bust measure, fit on this model under the dress, fasten the front with pins an inch apart, when the front is properly secured examine carefully every part that may require alteration, pin the parts to be altered until you have the model to fit as perfect as you want the dress to fit, this is what the French call taking the impression, and as the impression is taken so the garment will be when finished. After the model waist is fitted, it should be removed with all the pins in it. The impression or shape given to the model waist should now be transferred to the lining.

Transfer the Impression.—Rip all the seams of the model waist apart without stretching, first crease the edge of the model waist as close to the seam or basting stitches as possible with both hands, between the forefinger and thumb. If alterations are made, crease exactly where the pins are placed to indicate the alterations; take each piece of the model waist separately, beginning with the front, spread it on a table over two thicknesses of lining; it must be spread quite smooth, fasten all round the edge of the model, outside of the crease or seams, this is done with pins, which should be driven through the model and lining into the pine table, the pins should be placed two or three inches apart, or close enough to hold the lining and model firmly and smoothly, when this is done, mark or pierce through the lining all round the edge, exactly in the crease, say, less than an inch apart, with the point of shears, or some sharp instrument, pierce so that the marks will show distinctly through both sides of the lining. The back and all other pieces belonging to the model waist should be treated in the same way, remove the pins and cut the lining, allow for seams and laps everywhere, except round the arm-hole. If the model waist is properly fitted, and the impression correctly transferred to the lining, there will be no need of refitting or trying on. In Moschcowitz's dressmaking establishment in New York, they rip the shoulder seam and dart seams only, and use a tracing wheel instead of a pointed instrument, they do not crease the seam but run the tracing wheel close to the seam over the stitches; this is a much quicker way, but requires more care and skill to accomplish the work.

Special Notice.—Your success as a fitter will depend on three things, First: the manner of taking the impression. Second: the manner of transferring the impression, and Third: the manner of basting. You may possess all knowledge in regard to dressmaking, you may have worked at the business for twenty years, but if you fail in any one of these particulars, you fail as a fitter.

Where a large business is done it is customary to have six to ten model waists of each size constantly on hand ready for use. When a waist is fitted the name of the customer and the date of fitting is marked on the model waist; it is then laid aside until wanted. So perfect should the fitting be done, that a third person may take the model waist and cut a dress from it as perfect as the person who fit it. A model waist should be used for one fitting only. After it is used, it should be kept for future use. The average cost of the muslin used in a model is seven cents; this is a small outlay for so great a saving.

NOTE A.—In fitting over a full bust, lay a small pleat in the front edge of the lining, just above the darts, this will give more width above the bust and keep the front edge straight. See pages 22 and 23.

NOTE B.—The French dressmakers cut a paper pattern for every piece and part of any dress or garment they make, this is done to save material, and it pays well for those who will take the time and trouble to do so. We furnish paper for cutting patterns. See last page.

NOTE C.—No matter how well you may understand the cutting and fitting, if you fail in basting your labor will be in vain. The forty lessons given in this book are all of more or less importance to every dressmaker, but those on basting and how to avoid wrinkles are among the most important. No matter how well the model may be fitted if the waist is poorly basted the result will be a failure.

NOTE D.—A good fitter can take from thirty to forty measures or impressions in one day. A good cutter can cut a Basque in twenty minutes and Polonaise in thirty minutes. At first you may take two hours to a Basque and four hours to a Polonaise. Practice makes perfect.

NOTE E.—In taking the measure or impression it is important that the person to be fitted wear the same corset and undergarments when fitted, that is to be worn after the garment is made, as a thick flannel undergarment, or an ill-shaped corset will make quite a difference in the appearance and fit of the dress; as the model waist is fitted, so the dress will be when finished.

NOTE F.—Dressmakers doing only a small business should keep constantly on hand a model waist lining for every size, to be ready for immediate use. Sizes 34, 36 and 38 will be most in demand, and should be in duplicates

Fig. 1.

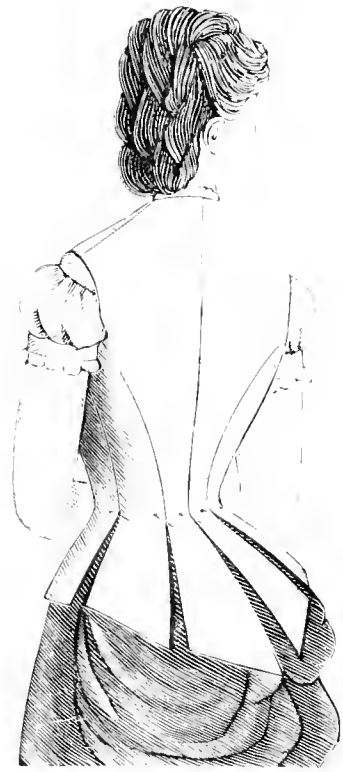


Fig. 2.

FITTING THE MODEL WAIST BY THE FRENCH SYSTEM.

TAKING THE IMPRESSION.

Taking the measure or impression forms an important part in the French system. If the following directions are strictly adhered to, you will have no difficulty in cutting and fitting perfectly without the necessity of refitting. We will suppose that you are provided with a complete set of plain basque patterns cut in all sizes, same as described on page 52, from these patterns we will suppose you have cut a complete set of model waists, with the seams all sewed up, and the size marked on each, ready for use. DIRECTIONS. When a lady calls to be fitted, take the bust measure only, that is the measure above the bust as described on page 18. Select a model waist to correspond to the measure fit it on under the dress as represented above, fasten the front with pins an inch apart. Fig. 1 represents a model waist fitted. In this case the dress would be cut exactly by the paper pattern, without variation, as the model fits perfectly and requires no alteration. In Fig. 2 the model waist is exactly the same as that represented in Fig. 1. On this figure the skirt is bouffant, consequently the back of the basque requires to be fuller, as represented in the figure. It will be seen that the back and side piece below the waist is too small and must be enlarged, mark the front with a pencil exactly where the two edges meet. If the neck is too low or the shoulder too short, pin a piece of muslin to the part deficient, and cut to the size required; this piece should remain on the model, firmly secured with pins; all other parts requiring additional cloth should be done in the same way. When the model is properly fitted it should be removed, with all the pins left in except in front.

To cut the dress for Fig. 1, place the paper pattern from which the model was cut, on two thicknesses of the lining, and with a tracing wheel mark the lining exactly along the edge of the pattern. in this way both sides of the lining will be marked; baste the lining on the material and make the dress according to directions. If the garment is polonaise or princess dress, add to the skirt length and width required—see page 52. If any different style of basque is wanted, the variations can be made without affecting the fit of the garment. To cut the garment for Fig. 2, lay the paper pattern on the lining, and with the tracing wheel mark the lining close to the edge of the pattern, from the waist to the neck. Below the waist mark the lining with a pencil exactly at the edge of the pattern, after it is marked make the alterations necessary. When the alterations are made, use the tracing wheel on the line of alteration.

When the model waist fits the figure perfectly, as seen on Fig. 1, or nearly so, as seen on Fig. 2, the garment may be cut by the model pattern instead of the model waist. This will save time in cutting, provided extreme care is taken in marking and cutting by the model pattern. There are eleven seams or twenty-three edges in a waist, the width of a pencil mark if allowed on each edge will make a difference of nearly two inches on the width of the waist. It is on this account that nearly all beginners, in cutting by the French System, make the first garment too large. It is only after repeated trials that they realize the effect of the width of a pencil mark.

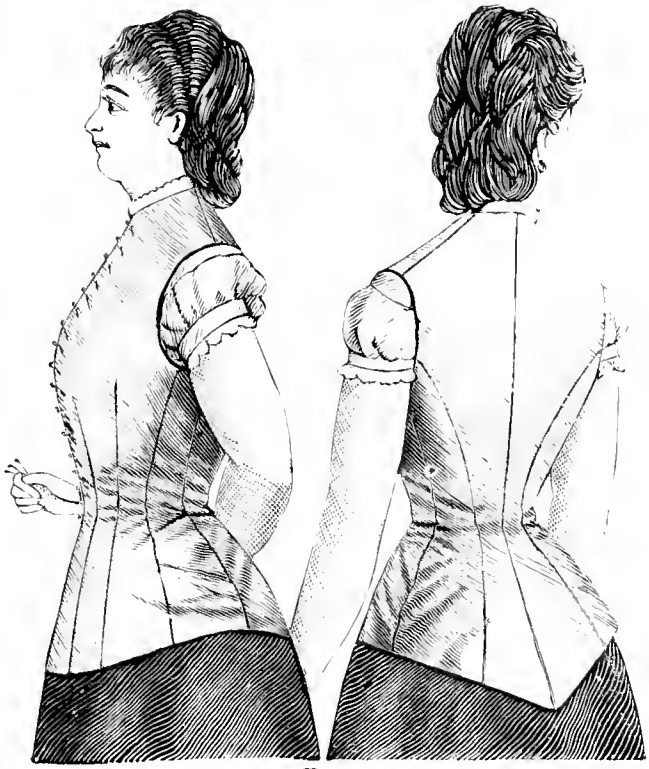


Fig. 3.

Fig. 4.

FITTING THE MODEL WAIST BY THE FRENCH SYSTEM.

TAKING THE IMPRESSION.

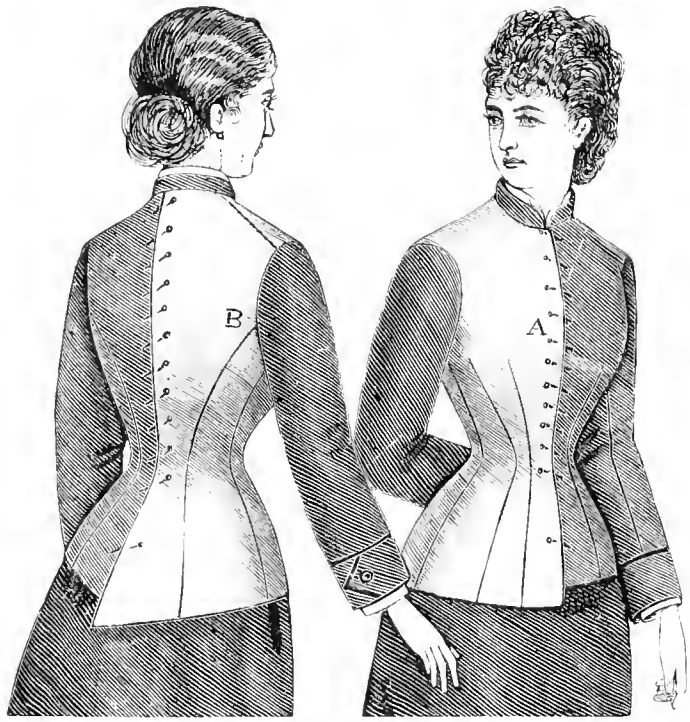
On page 54 we described two waists fitted, one requiring no alteration, the other with a very slight alteration. We have now to explain a more difficult form of fitting—*large hips with small waist.* Figs. 3 and 4 represent the same bust measure fitted with the same model waist. They appear here exactly as they appeared when fitted. The measure was taken, the model waist was selected to correspond to the measure. When fitted on, the waist appeared exactly as represented in Fig. 3. The two side seams were ripped from the bottom to the waist; immediately the seams spread apart, and the wrinkles disappeared, the front and back seams lapped each other two inches (see Fig. 4). Fig. 3, shows that the skirt binds over the hips, causing wrinkles to appear above the waist. To fit this model rip the two seams under the arm from the waist down. Allow the skirt to fall naturally over the hips, fill up the gap with muslin, fasten with pins on both sides to keep the whole in place. The back and front pieces are too full, and must be pinned down to give the proper shape. When the model waist is fitted, as you would have the garment to fit when finished, it should be removed with all the pins in it; see that every alteration is distinctly marked.

To transfer the impression from the model waist to the lining, see directions on page 53. To fit the sleeves see page 49. Fig. 3 is a true representation of the fit of many waists that are seen in the street; and no doubt, in seeing such a waist, you will feel as others do, that you want to rip the seams apart right on the spot, that you may have the pleasure of seeing the wrinkles disappear. Fig. 4 shows the model waist partly fitted. The postilion or skirt is too large at the back and front, and too small at the sides over the hips. The space should be filled up with muslin pinned to each side so as to get the proper shape and spring over the hips; the muslin should remain pinned to the model until the impression is transferred to the lining. It is important in fitting that not only the width but the proper shape should be given to the side pieces below the waist.

ART OF BASTING.

The importance of proper attention to basting, forces us to again call attention to that part of the French System which relates to basting, and to impress most emphatically upon the minds of all who desire to master the art of dressmaking, that it cannot be done except that the learner is willing to study and practice that lesson with the care and attention that it demands. Even when a waist is cut with exact precision and carelessly basted, it is spoiled, for the materials will draw and pull, form wrinkles where none should be, be tight where it should be easy, and look at once slovenly and unworkmanlike, whereas a waist that is properly cut, and basted with care in all the minute points, will fit without a wrinkle.

It is utterly useless for anyone to attempt to study dressmaking unless that person has the patience and industry to learn and practice basting thoroughly. Ten minutes careful basting will obviate two or three hours' ripping and changing, and a dress never fits nor looks so well that has been pulled apart for alterations. The reason why gentlemen dressmakers attain a higher position in their business than women is, that they pay the closest attention to these details, and a waist in course of construction under their hands is basted exactly as the model lesson indicates. No person can expect to master the French System unless they have the will and understanding necessary to paying attention to basting—one of the fundamental principles of perfect dressmaking. Of all the lessons in the Instructing Book, we consider the one on basting the most important. If you can learn but one lesson, let that one be the art of basting.—See pages 34 and 36; also page 52, where special attention should be given to that part of the instruction relating to basting and how to treat the seams.



FITTING THE MODEL WAIST.—HUNGARIAN SYSTEM.

Hungary is the only country in the world where dressmaking is done exclusively by men. There are more or less men dressmakers in every country, but in this respect Hungary stands alone. Their system of fitting is very simple and quickly done.

Prepare a complete set of plain basque patterns, such as we have described on page 52; these patterns are all the Hungarian dressmaker requires for cutting all kinds of garments; from these patterns cut a complete set of model waist linings, one waist will make two models as only one side is used; these model waists should be cut from good bleached muslin. The size should be marked on each model waist to correspond to the pattern from which it was cut.

DIRECTIONS.—When a lady calls to be fitted take the bust measure only, that is, the measure above the bust, select a model waist to correspond to the measure, fit it on the left side, over the dress, fasten the back exactly in the centre with pins two or three inches apart, then fasten the front in the same way; fit the model waist the same as if you were fitting a dress, only more exact, as the garment should not be refitted. When the fitting is completed remove the waist and lay it aside until wanted. To cut the dress, rip the model waist apart and transfer the impression the same as described on page 53. To fit the sleeve see page 49; care should be taken in fitting by the Hungarian system, to fit over a thin waist.

NOTE A.—In fitting over a full bust lay a small pleat in front just above the darts at *A*; this will partly prevent a fullness at the throat and give more width above the bust. The side seam *B* should be fitted with great care.

NOTE B.—This mode of fitting is a matter of necessity with gentlemen dressmakers, at the same time it is safe and reliable. Not more than one dress in ten requires alteration after it is made up. It is the quickest mode of fitting known to the art.

NOTE C.—It is estimated that there are 300 men dressmakers in the United States; 290 of these are Hungarians.

GOOD JUDGMENT.

Perhaps the best quality a dressmaker can have, aside from her knowledge of her trade, is judgment, which though something more inborn than acquired, is still capable of considerable developement, by habits of reflection, comparison and prudence. A dressmaker without judgment, would constantly fail in essential things, and above all in the art of pleasing. A good dressmaker should use judgment in regard to the adaptation of material and form in her *clientelle*, and should know how, without offending, to suggest long, flowing and slender lines for short stout ladies, and the opposite for slender and tall ones; she should discourage the use of broad patterns or plaids for the former and perpendicular stripes for the latter; she should understand the use to which each garment is to be put, the person who is to wear it, and be able to judge with caution as to whether it is suitable to the lady's age, complexion, figure, and condition of life. She should have clear judgment in her dealing with her customers, so as to attract all and offend none, to avoid all unpleasant and unnecessary conversation. She should have judgment in cutting her dresses, so as to avoid tedious and vexing fitting on of waists. She should also have judgment enough to listen quietly to the customer's ideas, until she thoroughly understands, and then to suggest delicately whatever is most suitable to their style.

Judgment is especially necessary in the selection of trimmings, and in cutting of material. By good judgment in these two important details much unnecessary expense may be saved, and in short, no lady whose judgment is faulty can ever hope for even moderate success, even though she may have the finest taste, which is a very necessary adjunct. With taste, an artistic perception of the harmonies, and sound judgment, no person can fail who understands the mechanical part of her business.

PRESSING THE SEAM.

Pressing seams forms a very important part in the finishing of a dress. All the seams of a garment should be pressed no matter what the material may be. The three modes of pressing seams now in use are, first: pressing against a hot iron. The iron is placed on a table with the face turned up; the seams are opened with the fingers and pressed gently against the face of the iron with the two thumbs. The second mode is, for two persons to hold the seam, one at each end, and a hot iron run over the seam, without allowing the material to touch the table. This has a serious objection, that it is liable to stretch the seam and when it is once stretched cannot be brought back into place. The third and best mode is to press the material on a table or ironing board, covered with two or three thicknesses of cloth. To remove the gloss a hot iron is placed on the table and a damp cloth placed on the face of the iron. The outside of the material is held over the steam until the gloss is removed. This is the mode adopted by men dressmakers. Velvets, plush, and all kinds of nap goods should be pressed by rubbing the seam against the face of the iron, instead of the iron rubbing the seam.

LENGTHENING THE WAIST.

When, in cutting a waist, it is desired to have it longer or shorter than the pattern, it can be lengthened by cutting the pattern through from back to front, half way between waist and arm-hole. Drop the lower part of the pattern one inch or more. This will lengthen the waist without altering the shape. To shorten a waist one inch, or more, cut the pattern, as described above, and raise the lower part as much as is necessary. A better and quicker way, however, is not to cut the pattern, but first mark out the upper part. To lengthen, drop the whole pattern the length required. Shorten the waist in the same way, only by raising the pattern after the upper part has been drawn. In raising or lowering the pattern you get the desired length. The object is to change the length of the waist without altering the shape of pattern.

HOOKS AND EYES

Hooks when on a dress should be placed about one inch, or a little more inside the edge of the waist, and sewn on by taking stitches in the bows, and again across the bill to hold them flat. The sewer must be careful that the stitches are taken no deeper than the lining, and the thread should not draw too tightly. It should be held slightly loose so that the hook may rest on and not sink in the fabric, and thus show on the outer side. The eyes should be placed exactly opposite, the most careful measure being taken, as the deviation of a sixteenth of an inch will cause them to pull and wrinkle the edges of the garment. The eyes should be sewn in four places, the bows and a few stitches on each side the loops to hold them firm. They should be set near to the edge of the garment, with the loop projecting slightly. The thread should be carried from one to the other without cutting off until it is finished; and then start on the last one and carry the thread on as before. This is simply to give a better finish. The two great principles, however, are to have the hooks and eyes exactly opposite, and to sew them on a little loosely, so that they will lie upon the surface of the lining.

CUTTING ON THE BIAS.

Bad fitting waists are sometimes caused by cutting the side pieces and pieces under the arm on the bias. CAUTION.—The thread or grain of the material and lining should be straight round the waist; there is no difficulty in cuting the back and front, these parts are gaged by the selvage, but the side piece and piece under the arm are often spoiled, from cutting on the bias, the lining and material should be cut with the thread running the same way; beginners often cut these pieces to save material regardless of the way the thread runs.

BUTTONHOLES.

It is a difficult thing to teach one to work buttonholes properly by simple directions when perfection can only come by practice, still we will give a few general ideas on the subject. *First*, The places where the buttonholes are to be made should be accurately marked at regular distances apart, and the first one cut carefully and the button passed through. Then the measure for the size of the rest should be marked with chalk, and cut with a pair of buttonhole scissors, if at hand. If not, you must be careful not to cut the hole too large. It is better to cut them one at a time and work each one before cutting another—otherwise they are apt to fray out. When the hole is cut, you should with the twist overcast the edges, and afterward bar them—that is to take a long stitch on each side leaving the stitch to lie on the surface of the cloth about one-sixteenth of an inch from the edge; then begin at the back end of the buttonhole and work the edge with buttonhole stitch, drawing the twist evenly and firmly, but not tightly, all along to the front end. Work this round almost as if it was an eyelet, very closely and firmly, then continue up the other side till you come to the back end. This should be fastened squarely by several very neat stitches laid loosely one on top of the other, and then these all taken up with the buttonhole stitch, forming a strong loop that will hold the buttonhole firm as long as a thread of the waist remains. The needle should with the thread still in, be passed to the under surface and there fastened securely with three stitches. When, as sometimes it happens, it is not desired to line the garment, a piece of strong linen a half an inch wider than the buttonholes, should be basted between the hem, and then the buttonholes cut. This is to give them additional strength. When the waist or coat is lined, the lining being doubled as well as the outside material, the buttonholes are strong enough. All tailors and men dressmakers are very particular about the buttonholes, to have them strong and firm so that they will not fray out.

BUTTONS.

The buttons should be sewn on exactly opposite the buttonholes, and the best way to be sure of that result is to sew the buttons on and work the buttonholes before the garment is sewn together. The buttonholes should be worked first, and then the upper side of the waist laid smoothly over the under edge, and pins stuck along directly in the centre of the buttonhole. Then there should be a line of basting where the pins were stuck, put in with a cross stitch exactly where the button is to be sewn. The needle should be passed up through the cloth and then through the proper place in the button, and then down again, care being taken to take as large a hold on the button, if a silk one, as possible, and as small a circumference as can be in the place where it is sewn to the dress. Flat buttons require that the thread should be wound around the base several times, and then fastened underneath by five or six stitches all taken in different directions. If they are not well fastened they soon work loose, and hang loosely, giving a slovenly look to a waist. Buttons with shanks do not need the thread around the base, but should be well fastened without the material being drawn.

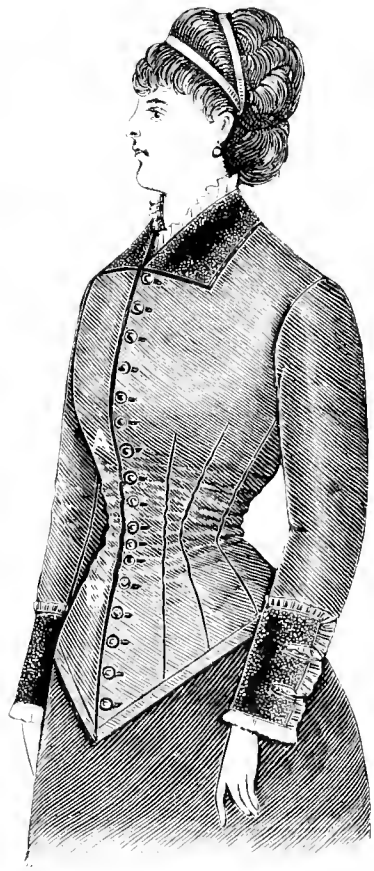
To strengthen the places where the buttons are to be sewn, on soft material, or material that is not lined, circular disks about the size of a wafer, and of two thicknesses of strong linen should be cut out and lightly hemmed around on to the waist under the places where the buttons are to go, and then the buttons sewn on. By this means the buttons are held firmly, and the garment acquires another one of those apparently trifling aids that go to make perfection.

THE SLEEVE.

In fitting a sleeve over a fat, plump, round arm, carry the fullness further back over the rounding part at the top and stretch the space between *C* and *P* about half an inch or more. If the arm is above the average size, stretch from *C* to two inches above the point at *P*. See page 48, Fig. 25.

BASQUE WITH TWO SIDE PIECES UNDER THE ARM.

No. 1775.



No. 27.

THE WAIST MEASURE.

The difference between the waist and bust measure in a well-proportioned figure, is about ten inches—that is if the bust measure is 34, the waist measure should be 24, but as ladies are not all well-proportioned, it is necessary to give some directions that will govern these measures, and show the alterations to be made for a large waist. DIRECTION.—When the waist measure is ten inches less than the bust measure, the basque or polonaise may be cut with one piece under the arm, the same as model pattern on page 52. When the waist measure is only six or eight inches less than the bust measure, the basque or polonaise should be cut with two pieces under the arm instead of one, the above figure, 1775, shows a basque cut with two pieces under the arm, bust measure 34, waist measure 26. The waist not only appears smaller, but the extra piece makes a better fit and allows more spring over the hips. All the pieces from the dart seam to the centre of back are the same width at the waist. Any basque pattern may be cut as above, by dividing the waist from the dart seam to the centre of back into five equal parts, give each the proper shape and spring. The above engraving, 1775, represents a basque cut by the Bazar Glove-Fitting Pattern No. 1775. We have these patterns in all sizes from 32 to 44 inches bust measure. Price 25 cents for any size.

WRINKLES IN THE WAIST.

The above engraving No. 27, represents an ill-fitting basque in front. The remedy is simple if proper care is taken when fitting the model waist by the French System. The wrinkles are caused by either too much taken out of the darts, or the front is too narrow. To ascertain the cause, unbutton the front from the point where wrinkles commence, to the bottom of basque; when this is done the front will naturally fall towards the back, the basque will be too loose at the side and too tight at the front; to remedy this add from one-half to one inch in front from *A* to *B*, and take up the surplus cloth at the side. If the basque is made up and finished the alterations can only be made at the expense of a new waist. A more simple way is to put in a vest front, as seen above on figure 1775, when ladies are corpulent, or if the waist is large in front, these wrinkles will always appear unless provision is made in process of fitting. It is a safe rule to allow an extra inch in front, so as to let out if necessary. A little care and forethought on the part of a cutter, will often save hours of labor. FIG. 1775 was cut and fitted by the French System; the same pattern was used, but not fitted for Fig. 27, as in both cases the measure was exactly the same. The French system of fitting is the only reliable method whereby a dress can be made up with safety without re-fitting. CAUTION.—Nine-tenths of all the difficulties arising from bad fitting waists in front, especially in the Polonaise, is caused by the garment being too tight at *B*. From this point, or seven inches below the waist, the garment is usually cut too small, and when brought together the strain across the hips throws fullness at the waist; open the front below the waist, and wrinkles will disappear. In stout, short, thick set persons it is sometimes necessary to place a whalebone in front, directly under the buttons. As this interferes with buttoning the waist, it is seldom done.

MODEL PATTERN FOR CHILDREN'S GARMENTS.

The French System of cutting and fitting is pre-eminently the one by which to fit children's garments; for, as we shall see by this lesson, one model can be used for every kind of garment, and therefore one fitting is enough for a whole wardrobe. The manner of fitting children is precisely the same as that of fitting adults. We furnish with this lesson a complete set of patterns same as the above, in the following sizes, 2, 4, 6, 8, 10 and 12 years; these are called model patterns for by them all kinds of children's garments are cut and fitted. We have selected this pattern as the model on account of its great simplicity.

DIRECTIONS.

Cut a complete set of cloth or muslin models from the model patterns, sew them up, and mark the size or age on each, so as to be ready for use at a moment's notice. When a child is to be fitted, select a cloth model to correspond to the size, fit it on, the same as for a lady, also transfer the impression in the same way, see page 53. In cutting garments for children of all ages, allow a full inch for seams. All kinds of garments may be cut from the above model, by extending the back pieces, and trimming with ruffles, by folding the pleats in a different direction, by the addition of pockets, trimming, buttons and bows, most of the changes in appearance are made. In cases where a seam goes to the shoulder, the shape remains the same, and a rounding seam is outlined midway between the back and side seam. This is the form given to many dresses, as well as of the sacque with cape. Cut a sacque the same as a dress, only do not fit as close to the figure. In a pleated dress with a yoke, a lining is fitted and the pleats are sewed on, following its outline. In a box-pleated dress, the pleats are laid in the straight material which is then shaped by the model. Aprons, whether tight fitting or loose, are shaped after the same model, and a belt, trimming and sash, makes the various styles. All these garments are made double-breasted by simply adding two inches to the width of the front. This mode of fitting is extensively used by first-class dressmakers for children. It is the only safe and reliable system for fitting, and may be relied upon. If the model is properly prepared and fitted, the result will be satisfactory.

Mothers who have a taste for dressmaking, and can indulge themselves in the requisite material, are to be envied, for they have certainly a never-ending fund of comfort in the making up of the modern designs and pretty combinations of colors and materials, which are so effectively introduced into the clothing of girls. Money alone, however, will not dress children well, even with the abundance to choose from. It requires some knowledge and a good deal of taste to be able to select from the immense variety of materials afforded, exactly that, and only that, which is adapted to the personal needs. The difference between to-day and a quarter or half a century ago, in this respect, is very marked, and the steady gain, in the shape of more healthful, as well as improved designs in the clothing of children, is worthy of more serious consideration than we are apt to bestow upon it.

Twenty-five years ago, the little one suffered actual horrors from cold, through wearing short socks, thin, low shoes, and low-necked dresses. The first advance was made in the length of stockings, which were brought up to the knee and held there by a ligature, which not only spoiled the shape of the leg, but impaired the general circulation of the blood. Looking back upon these things in the light of the simple Gabrielle styles of dress—the practical stocking suspenders which are at once neat, effective, and durable—it is a matter of surprise how the children of past generations grew into men and women, and we no longer wonder that consumption and other diseases were left as an inheritance to this generation, or that, under better sanitary conditions, the average term of life is gradually increasing.

In time we shall learn to how great an extent life, health and happiness depend upon knowledge and the exercise of judgment in regard to clothing; and those mothers who wisely begin with right ideas, and continue to impress upon their boys and girls physiological facts in regard to dress, are laying the foundations broader and deeper than they know, and are not only benefitting the child individually, but preparing it to do good work as the member of a community, as the citizen of the world at large.

MOTHERS AND GUARDIANS.

The following simple directions are given for those who have little or no experience in cutting and fitting children's garments. DIRECTIONS.—Take the bust measure the same as for a lady; select a model pattern (one of the above patterns), to correspond to the size of the bust measure; from this pattern cut a muslin dress the shape and style you want, baste the seams with a running stitch four to the inch, try on the garment, make the necessary alterations, then proceed to cut the garment as follows. Rip all the seams of the muslin dress apart, place each piece over two thicknesses of lining so as to cut for both sides at the same time, transfer the impression to the lining, see directions on page 53. If the lining extends only to the waist, cut the lining so far as it goes, see that every seam is distinctly marked with the tracing wheel, any other means of marking will do just as well, only see that every seam is marked; when the linings are cut, place each piece separately on the material, and before cutting, place the muslin dress over all, so as to use the lower part for a pattern. The average cost of muslin for the model dress is twelve cents; this will be saved many times over, in economy in material, and time saved in fitting, to say nothing of the risk of spoiling the garment.

PREPARING THE ARM-HOLE FOR THE SLEEVE.

While the dress is in process of making, overcast the arm-hole—outside and lining together; this is to keep the material from raveling. When the dress is finished, and before the sleeves are sewed in, stretch the arm-hole in front about two inches above and two inches below the notch for the seam of the sleeve; this should be done with a hot iron; stretch lining and material together until the edge turns completely over, this will make the dress feel easy and prevent wrinkles in front of the arm-hole. The arm hole should be stayed with a thin narrow silk or cotton tape, sew the tape, lining and material together with a running stitch, four to the inch, hold the tape loose in front, plain on the top where the sleeve is gathered and tight at the back, see w w w on page 52. The sleeve should be sewed through the tapes.

PREPARING THE SLEEVE FOR THE ARM-HOLE.

The top of the sleeve should be cut about one and a half inches larger than the arm-hole. While the sleeve is in process of making, overcast the top, lining and material together, this is to keep the edge from raveling. When the sleeve is finished and before it is sewed in, gather the top or rounding part with a short running stitch, eight to the inch. Care must be taken to have the fullness in the right place—see page 48 and 49. If the sleeve is tight-fitting, the top should be stretched a full half inch, between the forearm seam, and two inches above; this will prevent pin wrinkles across the sleeve; these wrinkles are usually seen at or near the forearm seam running towards the back. To sew in the sleeve, place the sleeve in position with pins, commencing with the front and back arm seam. In sewing, hold the sleeve toward you. Before sewing in the sleeve it is well to have it fitted to the arm. It is not necessary to fit to the person for whom it is intended, any person nearly the size will answer; the object of this fitting is to get the fullness in the right place. When the sleeve is sewed in, bind the seam with silk or narrow tape. NOTE A.—If you do not stay the arm-hole, overcast with a short stitch, six to the inch. NOTE B.—If you do not bind the seam after the sleeve is sewed in, overcast with short stitches, six to the inch. NOTE C.—The top of the sleeve should be stretched only in tight-fitting sleeves. Care should be taken not to stretch where the sleeve is to be gathered, stretch only between *C* and *P* —see page 48, Fig. 25.

THE POLONAISE.

The polonaise is fitted in every way the same as the basque, except in length of skirt, see page 52; add length and width required. Before cutting the polonaise, ascertain the style of looping desired. If you wish to copy the looping from a pattern, place the pattern on the lower part of the skirt, and cut by the pattern. If you wish to copy any particular style of looping from a picture or fashion plate, first drape the style of looping on a figure—the foundation may be thin muslin or tissue paper—practise until you get the desired effect. Cut the skirt of the polonaise according to the draped pattern; mark with pins each point where the loop or draping is formed; this will save time in re-draping.

THE PRINCESS DRESS.

The Princess dress is a polonaise with the skirt extended. It is a garment complete in itself. The skirt may have a train ten or twenty inches long, or may be short in the shape or form of a walking dress. It is cut and fitted the same as the polonaise, the style of looping and length of skirt is a matter of taste and fashion. If for a walking dress the skirt should appear the same as Fig B, page 61. If made for a train dress the skirt should be fashioned after Fig. A, page 61.

THE WALKING DRESS.

The short dress is a garment complete in itself. It is a Princess dress without the train. It is cut and fitted the same as the polonaise, the skirt of all short dresses have a tendency to cling at the heels, and fall in in front. Care should be taken in cutting the skirt to avoid these faults. Fig. B, page 61 shows the front and side view of a walking skirt, as it should hang when finished.

THE CLOAK OR SACQUE.

To cut a sacque take the bust measure same as for a basque; select a model basque pattern two inches larger than the measure, that is, if the bust measure is 34, select a model pattern 36, as the garment is to be worn outside. It should be made large in proportion to the style of goods and manner of wearing. The sacque should be cut the same as the basque with the skirt extended; the back at the waist should be made the same width as the piece under the arm. To make the sacque tight-fitting cut one dart in front; if half-fitting, have no darts in front; if loose, have no darts in front, with the pieces under the arm and side seam cut nearly straight. To make the sacque double, add two inches to the front from top to bottom.

THE ULSTER.

The Ulster is a sacque with the skirts extending to the bottom of the dress; a variety of shapes are given by changing the positions of the seams. If slashed at the back or side, the skirt must be made narrow; cut the same as for a sacque.

FITTING BY PROXY.

Fitting by proxy is a term used by dressmakers, when fitting ladies living at a distance. There are several modes of this style of fitting; we will explain the two most in use. FIRST MODE.—Let the customer send the following measures: bust measure above and below the bust, waist measure, length of waist, also length of back and front. Cut and make up a muslin model to the measure; send it to the lady with instructions how to fit; when returned, transfer the impression as directed on page 50. SECOND MODE.—The person to be fitted should send a waist that fits her perfectly, or if it does not fit, a minute description of all the alterations should accompany the waist; fit the waist on some person near the size; pad every part with wadding until it fits the figure perfectly; then fit the model lining over the waist the same as if the person to be fitted was before you. This second mode is the system of fitting by proxy adopted by Moschcowitz Brothers of New York.

THE SKIRT.

Figures *A* and *B*, on page 61, illustrate the correct shape which should be given to the skirt. We recommend to all dressmakers the Everet Adjustable Figure illustrated on page 64; the figure should be padded to the required size. These pads are made in the form of a short petticoat; each separate piece or petticoat is quilted the same as an ordinary quilted skirt. They are tied or pinned round the waist; sometimes five or six of these quilted petticoats are used on one figure, to get the required size.

Fig. *B* on the opposite page represents a plain Walking Skirt with six widths, two on each side, one on the front and one on the back. Each gore is sloped over the hips to give shape and form to the skirt. The back has a separate panier, it is made separately and attached to the skirt, after it is finished. The engraving shows the form in which it is made. The slit in the side is intended for tapes, which pass underneath and are tied in the back under the skirt. The end of the tape is fastened to the front edge of the slit. The object of this is to give shape to the front, without affecting the panier in the back.

Fig. A shows a Court Train. The foundation of the skirt is made in eight pieces, each piece is sloped over the hips, and gradually enlarged as they reach the bottom; the train is made separately and attached by buttons, which may be oramental as a trimming. The engraving shows the manner of making this train. It may be made to form a dress, or a foundation over which the dress is worn. The engravings *A* and *B*, page 61, show the foundations only, not the dress itself.

The Everett Adjustable Figure, spoken of above and explained on page 64, is indispensable to dressmakers, in the looping or draping of Train Skirts.

B
A

COPYING STYLES.

As every dressmaker is not an importer, it is necessary that she pick up the prevailing style from what is seen on the street and at the various openings of importing houses, and to facilitate the reproducing of these styles, we give the method which is commonly used. In Paris there are thousands of people employed in this business of fashion hunting, and they systematize the matter so that the memory is only burdened with the important points. It is first necessary to note that the ordinary length of a waist is fifteen inches, and a skirt forty-two inches. Everything is calculated from these figures, especially the waist length. For instance, if the dress you wish to copy has a basque and overskirt, notice what proportion the skirt of the basque bears in length to the waist: it may be one half or one-third as long, then you have its inches, seven and a half or five already known; then if the side is shorter it will be one-quarter the waist, three or four inches, thus by a glance you have the exact number of inches by which to cut a pattern. Then, too, with the overskirt, the middle of the skirt will be twenty-one inches from the bottom of the waist, and from this calculate the position of loopings and trimmings. If the side looping is three inches above the middle, you know exactly how far from the waist to put it. From these numbers you calculate the position of every part. With this system for remembering the exact length, depth, and breadth, and with a pencil and paper on which to hurriedly sketch the general outlines, it will need but little practice to enable you after making a tour of shops and streets, to come home and cut patterns of fifty different styles.

FAILURE.

In dressmaking you may often fail to come up to a given standard; but failure is healthy, if it stimulates to greater exertion. The feeling that springs from constant failure is discontent, and if indulged, will be hurtful to all true growth. The only way to overcome this feeling is to be honest with yourself, to see clearly what you can and what you cannot do. A woman's knowledge is never put to better account then when it defines her capacity, states the limit of possibilities, and restricts her to efforts likely to be successful. If you will make the most of what you possess, and keep within the limit of your ability, you will succeed. In your gradual development you may sometimes fail to accomplish a difficult task. If you see your failure you are safe, otherwise your progress will be slow and your success doubtful. It is a good sign when you are discontented with your own attainments.

THE FRENCH RULE.

The French Rule to ascertain the quantity of material in a garment after it is made up:

First find the number of square inches in each piece of the garment. At first sight this may seem difficult, especially when ruffles and pleatings are much used, but the process is in fact very simple, and may be accurately done by anyone who can take correct measurements and understands the simple rules of arithmetic.

To explain.—Measure by inches the length of each piece, and then the breadth, then multiply the one by the other, and the figures produced will be the number of square inches in the piece. In the case of a ruffle calculate from 2 to 4 times the circumference of the skirt according to the fullness of the pleating. Say a skirt measures 4 yards around, and the ruffle requires 3 times that length of goods, or 12 yards, and is 6 inches deep, with a 4-inch hem, and a seam ¼ of an inch, making a total of 7 inches, multiply 12 yards (432 inches) by 7 and you have 3,024 square inches. When you have found the number of square inches in each piece in the garment, add them all together, and reduce the total to yards. To do this, it is necessary that you first find the width of the material used, for instance: if you find your garment calls for a total, say of 16,416 square inches, and the goods used measures 24 inches in width, multiply 24 by 36 to find the square inches in the yard, which is 864, divide the total of square inches in the garment (16,416) by the number of square inches in the yard (864) and you find that the garment contains 19 yards of material; add 5 per cent., or one yard in 20 for waste, and you arrive at the result, namely, that the garment requires 20 yards. Bows and small bias pieces must be calculated as near as possible. This is the French rule by which, with a little practice you can come within a fraction of the exact measurement.

THE ENGLISH RULE.

The English Rule to ascertain the quantity of material in a garment after it is made up.

Find the width of the material used in the make up of the garment. If it is 24 inches wide, cut a piece of paper or muslin 24x36 inches, or equal to the size of a yard of the material. Then measure the garment, piece by piece, and mark off on the paper or muslin a space equal to the size and shape of each portion of the garment. When every part has been thus measured, add 7½ per cent. for waste. If you can have your paper or muslin from 2 to 3 yards long it will greatly facilitate the work of measurement. If you prefer, you can mark a space 24x36 inches on a table, and use instead of the paper or muslin. This is the English rule, and it is astonishing how correctly the quantity can be ascertained in the most complicated garment.

The time required to measure by the French rule is fifteen minutes, and by the English rule twenty minutes. Merchants will find the above rules very convenient in finding the cost of ready made garments.

TASTE.

Taste is the key-note to all successful dressmaking. With taste, it is possible for you to stand on the pinnacle of fame, without it you must remain at the foot of the ladder. Taste, like an instinct for art, is something to be systematically cultivated before it can amount to anything more than an impulsive and short-lived liking for whatever may momentarily please the eye. As a natural gift, left to take its natural course, it is an assertion in one moment to be contradicted in the next. Taste must take lessons, to grow into anything worthy the name; it must study the laws of consistency, master the unities of color, comprehend the effects of stature, familiarize itself with the subtle niceties of light and shade, and appreciate the difference between abstract beauty and personal suitableness. With a taste that is so cultivated, a dressmaker may dictate terms to the leaders of fashion, command the attention of the public, and the respect of customers. It is a very common thing to say that such or such a lady dresses with taste, when the said lady has, in reality, no taste at all. What is called taste is, in fact, the caprice of her dressmaker, and the praises of those friends who have told her that certain articles are "so becoming." Her outward attire is simply an expression of her entire submission to the dictation of others. Taste in dress can scarcely lead its possessor astray, and is, indeed a moral guide. It is full of reminders and admonitions; nor can a woman dress herself in perfect taste without a distinct knowledge of her personal defects. A hundred fashions are pretty and charming in themselves, but she knows they are not for her and resists them. They are forbidden by something in figure, complexion, station or age. Passion for dress is profuse and extravagant; taste in dress is not in its elaborate richness or expense, but in its adaptation. Taste in dress is essentially moderate and self collected, never forgetting that the object of dress is not to exhibit itself, but its wearer; that all that the most splendid toilet has to do is to set off a noble, graceful and winning presence, and itself to be lost in a pleasing effect. Passion for dress is always intent on what others will think—or taking some new eye by storm; taste has self-respect, and, before all things, must satisfy its own notions of propriety and grace.

Moschcowitz Brothers are considered the first dressmakers in the United States; their business extends to all parts of the world. They have at times ninety men dressmakers in their employ besides a large corps of women. When a lady orders a dress in their establishment, they dictate the style, the material and the trimming; their word is law. When the dress is finished it is complete—it is admired. The secret of their success is taste—taste in material, taste in style, taste in color, taste in shade, taste in stature, taste in suitability, taste in everything they touch. Their ideas are as far above the ordinary dressmaker as the school-boy is below his master. If you would be like them cultivate the laws of taste. To dress well is another important study for the young dressmaker. The love of dress is innate, immanent in the female heart, and it is absolutely innocent; it is a charm and not a frailty; is a talent and not a drawback.

"DRESSING WELL"

is quite distinct from "over-dressing,"—which latter is in reality, dressing *badly*. We must insist upon its being the duty of every lady to dress as well as her means will properly permit. For, looking back through the vista of past ages, it must be born in mind that the love of dress was the prepartory step to the cultivation of the feelings, which diffused tenderness and refinement throughout the whole structure of society. It placed a barrier between the progressive classes of mankind and barbarism. By serving to develope in woman a delicacy of taste, it must have imparted a purity to her habits that insensibly led her from too ancient a devotion to the materialities of life into those regions of reflecting and taste in which her mind found ample room for expansion. Therefore, "dress" has been a great civilizer, and must not be despised; at the same time, we do not wish to encourage an inordinate love for dress—much less should we like to be thought advocates of "finery." But we wish our ambitious young dressmakers to study well the happy medium which lies between extravagance and parsimony in respect to dress, and they will perceive that these extremes are as far apart and as much to be avoided as tawdriness on the one hand and slovenliness on the other.

There are certain moralists in the world who labor under the impression that it is no matter what people wear or how they put on their apparel. Such people cover themselves up—they do not dress. No one doubts that the mind is more important than the body, the jewel than the setting; and yet the virtue of the one and the brilliancy of the other is enhanced by *the mode in which they are presented to the senses*. Let a woman have every virtue under the sun—if she is slatternly, or even inappropriate in her dress, her merits will be more than half obscured. If, being young, she is dowdy or untidy, or being old, fantastic or slovenly, her mental qualifications stand a chance of being passed over.

Female lovliness never appears to so good advantage as when set off by simplicity of dress. A modest woman will dress modestly; the dress of a really refined and intellectual woman will bear the marks of careful selection. It is easy to be well-dressed, without being extravagant; and fashions do not essentially vary so often that a large outlay is required to keep pace with those changes and innovations.

Dress must of course be varied to suit occasions, and to correspond with circumstances. A lady should not walk in a dress only fitted for the house; nor, if she go to market herself, should she on these occasions appear in an attire better adapted to the drawing-room.

Very little jewelry should be worn in the morning; but if accompanying a walking-dress, in the afternoon, it should consist of plain gold ornaments, or those in which opaque stones are set. Brilliant stones are chiefly for the evening. A lady whose means are limited should also limit her stock of jewelry, and not make up for a deficiency of quantity by the purchase of a lot of trumpery. No watch or chain need be worn at evening parties, and never in the ball-room. When a young lady is engaged to be married she wears the "engagement ring," which her suitor has given her, upon the same finger which in time is to wear the wedding ring; and she should never be seen without the former during the interval until the advent of the "happy day."

A lady should never be seen in the street without gloves; and these should always be of the best possible fit, because she is not obliged to take off her gloves to shake hands with a friend or acquaintance.

HOW LADIES SHOULD DRESS.

If you should look from a window in Paris, and observe the first fifty women who passed, you would find forty with noses depressed in the middle, a small quantity of dark hair and a swarthy complexion; but then—what toilettes! Not only suitable for the season, but the age and complexion of the wearer. How neat the feet and hands! How well the clothes are put on, and more than all, how well they suit each other!

Before the American women can dress perfectly, they must have the taste of the French, especially in color. One reason why we see colors ill-arranged is, that the different articles are purchased each for its own imagined virtue, and without any thought what is to be worn with it. Women, while shopping, buy what please the eye on the counter, forgetting what they have at home.

That parasol is pretty, but it will kill, by its color, one dress in the buyer's wardrobe, and be unsuitable for the others. To be magnificently dressed costs money, but to be dressed in taste is not expensive. It requires good taste, knowledge and refinement.

Never buy an article unless it is suitable to your age, habit, style, and the rest of your wardrobe. Nothing is more vulgar than to wear costly jewels with a common delaine, or cheap lace with expensive brocades.

What colors, it may be asked, go best together? Green with violet; cold colors with dark crimson or lilac; pale blue with scarlet; pink with black and white; and gray with scarlet or pink. A cold color generally requires a warm tint to give life to it. Gray and pale blue, for instance, do not combine well, both being cold colors. White and black are safe to wear, but the latter is not favorable to dark or pale complexions. The selection of colors suitable to the complexion is a matter that is too often neglected, as well as the contrast of harmony or color, which is another point to which sufficient attention is not given.

Women may be divided into two classes, the complexional distinction of which is brunette and blonde, or dark and fair. The former may be described as having black hair and dark eyes; and the latter, light hair and blue eyes.

If we take the trouble to study what colors best assort with the hair and complexion, we shall see that they are those which produce the greatest contrast, thus, sky-blue accords well with blondes, as do also delicate greens. If, however, the red predominates over the rose in the complexion, dark green is preferable to light.

Rose-red cannot be put in contrast with even the rosiest complexions without causing them to lose some of their freshness.

Maroon and light crimson have the serious disadvantage of rendering the complexion more or less green.

It is necessary, then, to separate the rose from the skin in some manner; and the simplest way of doing this is to edge the draperies with a border of tulle, which produces the effect of gray by the mixture of white threads, which reflect light, and the interstices, which absorb it; there is also a mixture of light and shade, which recalls the effect of gray, like the effect of a casement window viewed at a great distance.

Dark red is less objectionable for certain complexions than rose-red, because, being higher than the latter, it tends to impart whiteness to them, in consequence of contrast of tone.

Delicate green is, on the contrary, favorable to all fair complexions which are deficient in rose, and which may have more imparted to them without disadvantage, but it is not as favorable to complexions that are more red than rosy.

Yellow imparts violet to a fair skin, and in this view it is less favorable than the delicate green. To brunettes, on the contrary, it is becoming.

Blue imparts orange, which combines favorably with white and the light flesh tints of fair complexions which have already a more or less determined tint of this color. Blue is thus suitable to most blondes. It will not, however, suit brunettes, since they have already too much of orange.

Orange is too brilliant to be elegant; it makes fair complexions blue, whitens those that have an orange tint, and gives a green hue to those of a yellow tint.

Lusterless whites, such as cambric muslin, assorts with a fresh complexion, of which it relieves the rose color; but it is unsuitable to complexions which have a disagreeable tint, because white always exalts all colors by raising the tone; consequently it is unsuitable to those skins which, without having this disagreeable tint, very nearly approach it.

Very light white draperies, such as muslin or lace appear more gray than white, we must thus regard every white drapery which allows the light to pass through its interstices, and which is only apparent to the eyes by the surface opposed to that which receives incidental light.

But whatever the color or materials of the entire dress the details are all in all, the trimming or lace around the bosom and sleeves, the flowers—in fact all that furnishes the dress.

HOW TO TREAT THE WAIST.

The following detailed description of how to treat the waist of a dress is given by Mr. Moschcowitz of the firm of Moschcowitz Brothers, No. 299 Fifth Avenue, New York. He says: "The question has often came up with us: What can be done to prevent the seams of the waist from drawing, the material from giving way and the waist from stretching out of shape and form? From fifteen different methods of making the waist we have found only one that is satisfactory to us, and which we have now adopted exclusively in our business.

DESCRIPTION.—After the lining or model waist is fitted, that is, after the impression is taken, transfer the impression of the model waist to a thin soft French cambric which should be used as an interlining; from this interlining cut the real lining, mark exactly where the seams are to be sewed, for the real lining is to be sewed separately, and not with the material. (See page 54 on transferring the impression.) From the interlining cut the material, allow a good full inch for seams everywhere except round the arm-holes and neck, which should be cut as they are intended to fit, baste the interlining and material together, then sew all the seams in the waist, the interlining should be sewed in with each seam. The basting is an important part of the work, and should be done only by skilful hands. Press all the seams open with a moderately hot iron over a lap board or table covered with three or four thicknesses of soft bleached muslin. For whalebone cases, cut a strip of muslin an inch wide, baste on each seam where whalebones are to be placed, the whalebone should fit tightly in the casing and directly over the seam, fastened at both ends; sew on the collar, work the button-holes, cord the edges, and finish the postilion before the lining is sewed in. When the waist is thus completed sew up all the seams of the lining except the shoulder seams, baste the lining to the waist with the seams facing each other beginning at the centre of the back, the lining should be basted a little loose, especially at the waist; fasten the lining to the back seam and seam under the arm, turn in the edges and sew neatly with a fell stitch, in this way the seams are covered giving to the waist a more finished appearance. All the wausts we make are treated in this way except velvet, cloth, and grenadine. In heavy goods the upper part of the inter lining should be cut away, the real lining should be made from very thin material, such as muslin or light silk; it is used merely as a covering, for inside of the waist." *Note:—The interlining should be as thin as possible. The result of making a waist as described above is perfection, but too difficult for beginners; none but experienced dressmakers should undertake the work.*

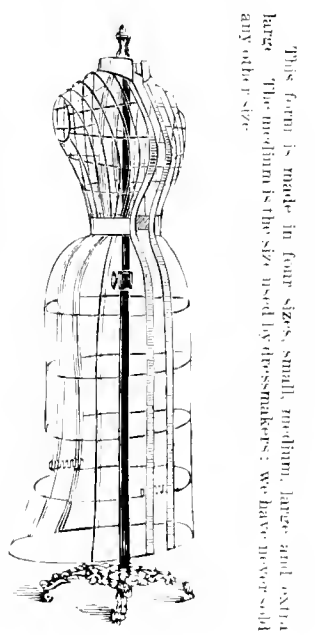
READING WITH PINS.

In making alterations on the model waist in process of fitting, pins may be placed in different positions so as to read like letters. Mr. Moschcowitz in explaining this branch of his business, stated that the model waist was handed to the cutter without a word of explanation from the fitter, the pins indicated all the alterations required in the model or lining; thus if a pin is placed one inch from the edge, or from any seam, with the point down it means that one inch is to be added to that particular place, if the pin is pointed up it means that an inch is to be cut off from that particular place; at or near the front edge of the waist there may be six pins, some pointed up and some pointed down, all indicating different alterations. To add or diminish at the neck or arm-hole, or to lengthen or shorten the waist or skirt, place two pins together when you want to add or lengthen, or one pin when you want to cut off or diminish. Every dressmaker should make her own alphabet, placing the pins in eight or ten different positions, each position to mean a different alteration. With a little practice, any alteration can be indicated in this way.

MANILLA PAPER.

See price list in next column for manilla paper, for cutting model patterns. This is the kind of paper used for cutting standard patterns. It can be sent by post or express.

EVERETT PATENT ADJUSTABLE DRESS FIGURE.



This cut represents the EVERETT PATENT ADJUSTABLE DRESS FIGURE for medium size. It can be expanded from six to eight inches.

This form is made in four sizes, small, medium, large and extra large. The medium is the size used by dressmakers; we have never sold any other size.

We take great pleasure in stating that although this Figure is comparatively new, having been in the market but a short time, more than Five Thousand are now in use, and that in every instance they have given the most unqualified satisfaction.

It is the united testimony of all Dressmakers using these Forms that they will save their cost several times over in a single season. Private ladies find it indispensable in their home for Draping purposes.

SPECIAL ADVANTAGES.—They are made from the first quality material, neatly bronzed front and back, Japanned base and knob, mounted on casters, are of perfect shape, can be raised or lowered, so that the Artist can stand or sit when trimming or draping the skirt. The Figure will soon pay for itself in the saving of the time lost in taking ladies from their work to drape and trim skirts. It also gives to the dress or suit a full, round and perfect form, thereby allowing the patron to admire your work and taste.

Price, - $8.00.

Delivered free in any part of the City. When sent out of the city, 25 cents extra will be charged for packing case and shipping. Persons ordering will remit by Draft, Money Order, or Postage Stamps. ADDRESS,

JAMES McCALL & CO.,
48 East 14th Street,
New York.

PATTERN PAPER.

Model patterns, such as we furnish on page 52 and 18, should be cut in heavy manilla paper, and for this purpose we furnish the following qualities and sizes:

Extra Heavy Manilla, super-calandered, size 22x28 inches, 5 cents per sheet; by mail, 10 cents per sheet.

Heavy Manilla, size 32x48 inches, 4 cents per sheet; by mail, 10 cents per sheet.

Manilla Tissue, for draping or other purposes, size 50x120 inches, 5 cents per sheet; by mail, 10 cents per sheet.

This paper is equal in size to seven yards of muslin, 24 inches wide. You may order one or more sheets at a time, and pay in postage stamps, if more convenient than currency. Order direct from JAMES McCALL & CO., 48 East 14th Street, New York.

NOTICE.

The information given in the foregoing sixty-four pages, was gathered from the best authorities on dressmaking in Europe, prominent among which were, Worth, Moschcowitz and Pingat of Paris. The information given in the following thirty pages is taken exclusively from Moschcowitz of New York. The fame of this celebrated dressmaker has spread through every land. It is not surprising that dressmakers in a high position should desire to know something of the system used by this celebrated man dressmaker. We have labored for months amidst many difficulties to make this work simple and accurate. It holds out an elevated standard which cannot fail to inspire the heart of the young dressmaker, and the more experienced dressmaker who will study its lessons, will have her faith strengthened, and her determination fixed to follow in the footsteps of this renowned artist. Dressmaking is an art to be studied, it cannot be learned in a day. Many a mother will be disappointed when she sees how little her daughter may know after working a year with a dressmaker; the time however will not have been lost, if she has got a good start in plain sewing, for without this knowledge, it is useless for any one to follow such men as Moschcowitz, or Worth. In the art of cutting and fitting, any person of ordinary intelligence with a knowledge of plain sewing, though limited, and a taste for dressmaking, will be able in a short time to master the details of cutting and fitting; some may accomplish the work in a few days, others may require as many months; patience and perseverence however, will overcome all difficulties. Ever remember that Moschcowitz and Worth, now the greatest dressmakers in the world, were once as ignorant of cutting and fitting as you are. It was by careful study and strict attention to little things, that made them what they are; these two men stand to-day as they have stood for many years, the best dressmakers in the world. In New York, Moschcowitz is the highest authority on all matters pertaining to fashion. To this gentleman we are indebted for the information contained in the following thirty pages. We consider it a compliment of no little value to be permitted to publish in detail the system under which he has worked so successfully, not only this, but we have been permitted to draw on the experience of all his assistants, a privilege which no one else has ever been permitted to enjoy. The result of more than twenty years' experience of this celebrated artist, is now at your disposal. If you will study and practice the system as we here represent it, you will be rewarded with success.

While interviewing Mr. Moschcowitz (1877), he was asked what rule or system he cut by, his reply was, "a set of plain waist patterns, a tracing wheel, a pencil and an inch measure."

It is our purpose to show through the following pages, Moschcowitz's system of cutting and fitting, and how much may be accomplished from the simplest means. The foundation of his system is, a set of plain waist patterns with which he produces marvelous results. **Note.**—We furnish with the System a set of plain waist patterns in the following sizes, 30, 32, 34, 36, 38 and 40 inches bust measure; these are the same as those used by Moschcowitz; we also furnish a tracing wheel and inch measure. The original of these plain waist patterns can be re-produced from the English System of drafting.

The Plain Waist Pattern.

TO CUT A BASQUE.

TAKING THE MEASURE.

Take three measures, the breast, waist, and length of waist as follows: pass a tape measure round the breast close under the arms, and above the bust as represented by the above cut; draw the tape measure comfortably tight; the number of inches ascertained will be the breast measure; measure round the smallest part of the waist in the same way, and length of waist under the arm.

Select a plain waist pattern to correspond to the measure. If the breast measure is thirty-four inches, select a pattern marked 34; the above cut represents a plain waist pattern thirty-four inches breast measure. In a well proportioned figure, the breast measure will be thirty-four inches, waist measure ten inches less or twenty-four inches, and length of waist under the arm about seven inches. For the present these three measures are all that is necessary; the bust measure opposite A will be explained hereafter. This is the first step in the process of cutting the Basque, that is, first to ascertain the breast measure, then select a plain waist pattern to correspond to the measure. The patterns are cut in even sizes, from 30 to 42 inches breast measure; when the measure is in odd numbers as 33, 35, 37 etc., select a pattern nearest the size; if the measure is 33, select a 34; if 35, select a 36, and so on. **Note.**—We furnish with this lesson a complete set of plain waist patterns, the same as now in use by Mr. Moscheowitz; these patterns are in the following sizes, 30, 32, 34, 36, 38, 40 and 42 inches breast measure. Each pattern is in two pieces, back and front, same as the above cuts, and size marked on each.

SPECIAL CAUTION.—The original plain waist pattern, should not be cut, changed, or altered in any way. It is from these patterns that all body garments are cut, such as Basques, Polonaise, Jackets, Cloaks, etc. The following five pages will illustrate the manner of cutting the basque from the plain waist pattern—from five to fifteen minutes is the time required to cut the basque. The next page will show the waist, back and front joined together.

The Waist Pattern placed in Position.

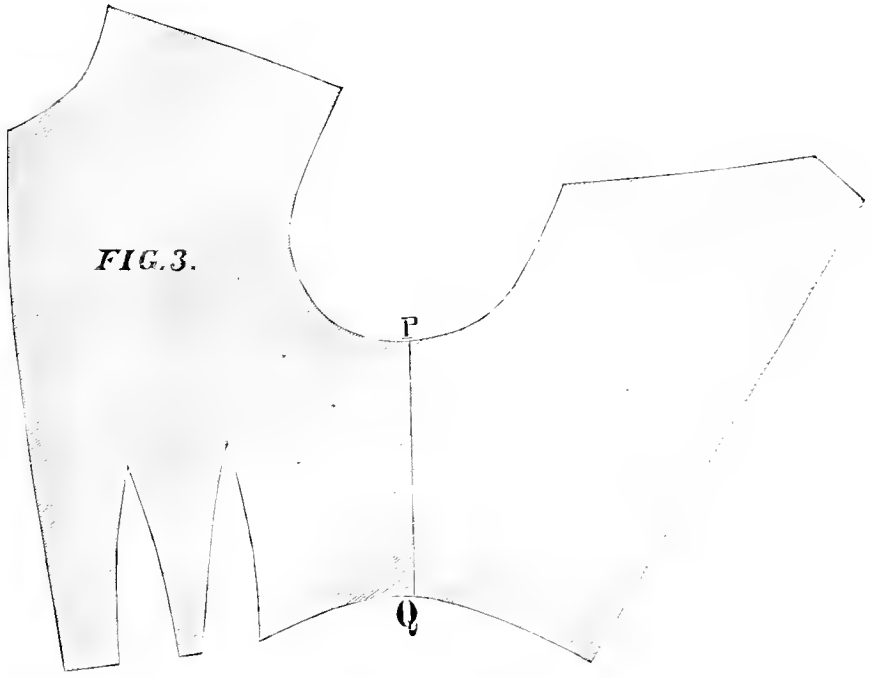


FIG. 3.

SIZE OF WAIST.

Take a piece of clean smooth paper, not newspaper, over which place the waist pattern in position as represented above. FIG. 3. —Join the seam at P and Q. If the pattern is too large or too small at the waist, add to, or diminish the size; this is done by separating the two parts at Q, or overlaping them at the same place. To make the pattern two inches larger at the waist, separate the points at Q, one inch. To make the pattern two inches smaller at the waist, overlap the points at Q, one inch. To find the size of the waist, measure the pattern from front to back deducting for the darts. If the waist measure is twenty-five inches, the pattern should measure twelve and a half inches at the lower edge of the waist. When the pattern, back and front is placed in position, mark all round the edge with a sharp pointed pencil. CAUTION.—Mark close to the edge of the pattern; when this is done, remove the pattern and proceed to cut as follows. See next page.

Note.—Every prominent dressmaker has his own rules for placing the darts and dividing the seams. Worth, Moscheowitz and Pingat have each their rules, and each different and distinct from the other; so much so, that a garment made by any one of these master dressmakers, can readily be distinguished. Moscheowitz's rules are given on the next page, and if remembered, will greatly facilitate the work of the young dressmaker. Much of the grace and elegance imparted to the dress and form are attributed to these simple rules.

To Form the Seams.

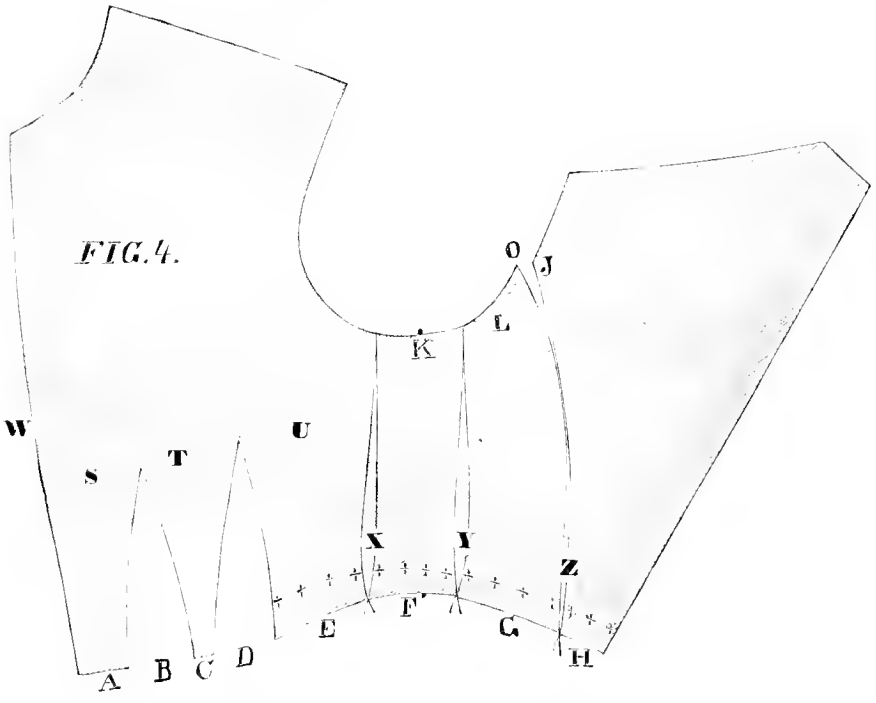


FIG. 4.

RULES FOR THE YOUNG DRESSMAKER.

Cut the pattern in four pieces as represented above. First draw two straight lines for the piece under the arm: next draw the side seam; this seam is formed by the guide which we furnish for that purpose. Before drawing these lines, study the following rules to find the distance between each point; the three spaces at the waist, E F G, should be equally divided; the back at H should be one and a half inches; the width of the two pieces K and L, should be equal. Rules for the width of the darts, are as follows:

At A,——1½ inches wide.
At B,——? inches wide.
At C,—— ¾ inch wide.
At D,——? inches wide.

At S T U, the distance between the points should be nearly equal. Where there are two pieces cut under the arm as represented on next page, the distance between the point S T U, should be equal. When there is only one piece cut under the arm as represented above, the distance between the seams at U, will be a little more than that at S or T. The height of the darts are governed by the lower edge of the arm-hole. Draw a line from K to W—the top of the back dart should be about two inches below this line, and the top of the front dart should be half an inch lower. The point at W is about the centre of the front edge, that is, at half the distance between the neck and waist. CAUTION.—The waist of a dress is usually made to appear longer than the natural waist: this is done to give effect and style to the garment. In doing this however, great care must be taken to prevent wrinkles at the waist: it is at this point the majority of dressmakers fail. The fifteen stars near the lower edge of the waist in Fig. 4, represent the natural waist; an inch below the stars at the edge, represent the waist of the dress; to make the waist one inch longer than the natural waist, you must allow for spring below the stars or natural waist; to do this, cut a fish or strip out between the seams at the waist as shown above at X Y Z; cut out half an inch at X and Y, and a quarter of an inch at Z, also three-quarters of an inch is cut off the top of the side piece at J; this is to give a rounding fullness over the shoulder blade. CAUTION.—In cutting the side piece, allow half an inch more than the pattern at O, as indicated by the line at that point. The following rules giving the distance from point to point, should be committed to memory; this knowledge is of the highest importance, and indispensable to the young dressmaker. We would urge upon all who study the System, to pay strict attention to these rules.

RULES TO BE REMEMBERED.

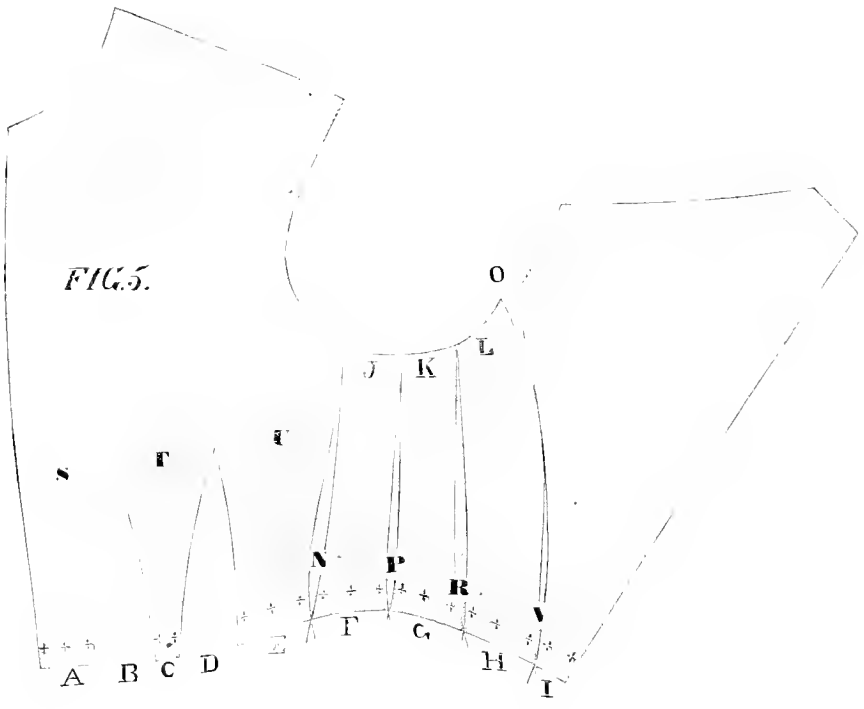
A,——1½ inches wide.
B,——? inches wide.
C,—— ¾ inch wide.
D,——? inches wide.
E, F, G,) Divide the space equally, that is, make each piece at E F and G, the same width.
H,——1½ to 2 inches.
J, —— ¾ inch, cut this off the side piece.
K, L,) Divide the distance equally, that is, make each piece at K and L, the same width.
O,—— ½ inch, add this to the pattern.
S,——3 inches between front edge and dart.
T,——3 inches between the darts.
U,——3 to 4 inches between dart and seam.
W,——Centre of front.
X,——½ inch cut out.
Y,——½ inch cut out.
Z,——¼ inch cut out.

☞ Heighth of back dart, two inches below arm-hole.

☞ Heighth of front dart, half inch lower than back dart.

☞ The above rules are for a medium or small size, and may be changed to suit the fashion, form, or taste of the wearer. After reading the rules over two or three times, see if you can remember the figures by looking at the diagram.

To cut two Pieces under the Arm.

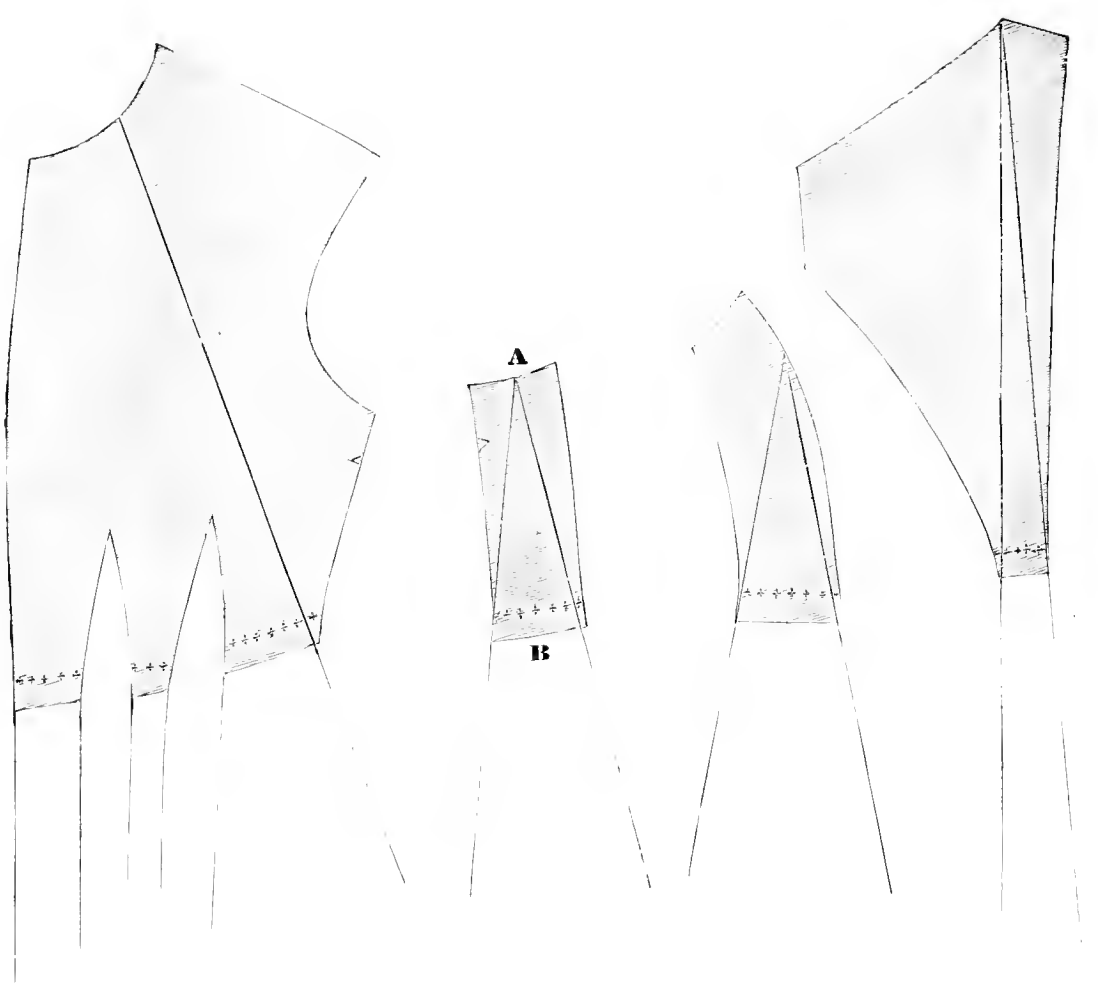


LARGE THE WAIST.

In a well proportioned figure, the measure round the breast above the bust will be ten inches more than the measure round the waist. When the waist measure is only six or eight inches less than the bust measure, an extra piece is cut under the arm to give the garment a more slender appearance, and to prevent wrinkles at the waist. The above diagram represents a waist with two pieces under the arm. In all larger sizes from 38 inches bust measure and upwards, the waist is cut with two pieces: these pieces are represented by E F G H, and equally divided; that is, each piece is the same width. The back, front and darts, are divided the same as in Fig 4, page 68. The top of each piece J K and L are the same width: there is no special rule for placing the front seam in the arm-hole near J; the position of each seam as represented above, is correct.

The same rules that are given on page 68, or where only one piece is cut under the arm, apply to the above diagram; where two pieces are cut under the arm, the distance between the darts at S T U are about equal. The front seam between J and U must be brought near the dart; when two pieces are cut under the arm, the space at U between the back dart and seam, should be the same as the distance between the top of the darts at S and T. The distance at A B C and D are the same as the rule given on page 68. The pieces cut out at the seams N P R and V are a little less than the piece cut out at the same place in Fig. 4, page 68; the stars represent the natural waist, which is one inch shorter than the waist of the dress; care must be taken to give extra spring below the stars. The Basque, with two pieces under the arm, will be further explained in another part of this book.

Outlines of the Basque.



TO FORM THE POSTILION OR SKIRT.

THE STARTING POINT.—When the waist pattern is cut and divided into sections, separate each piece and place in position as represented above; the straight lines below the waist, show the outlines of the postilion. The points from which these lines begin, should be retained in the memory; they are fully explained in the next page and simplified so that the whole may be easily remembered. Before drawing these lines, pin a piece of plain smooth paper to the waist, say nine or ten inches long; pin each piece separately about the size and length of the lines below the waist as they appear on the above cuts; pin the pieces so they will not move or get out of place. The cuts on next page will show the basque completed and ready for use.

Note.—After the lines for the postilion are drawn, measure the size and length of waist, this is done with the inch tape; for length of waist, measure the piece under the arm; if the measure is seven inches, the distance between A and B should be seven and one-half inches or half an inch longer than the measure; if the waist measure is twenty inches, the distance from front to back edge at the waist should be twelve inches exclusive of the darts. Next page shows the basque complete.

The Basque Completed.

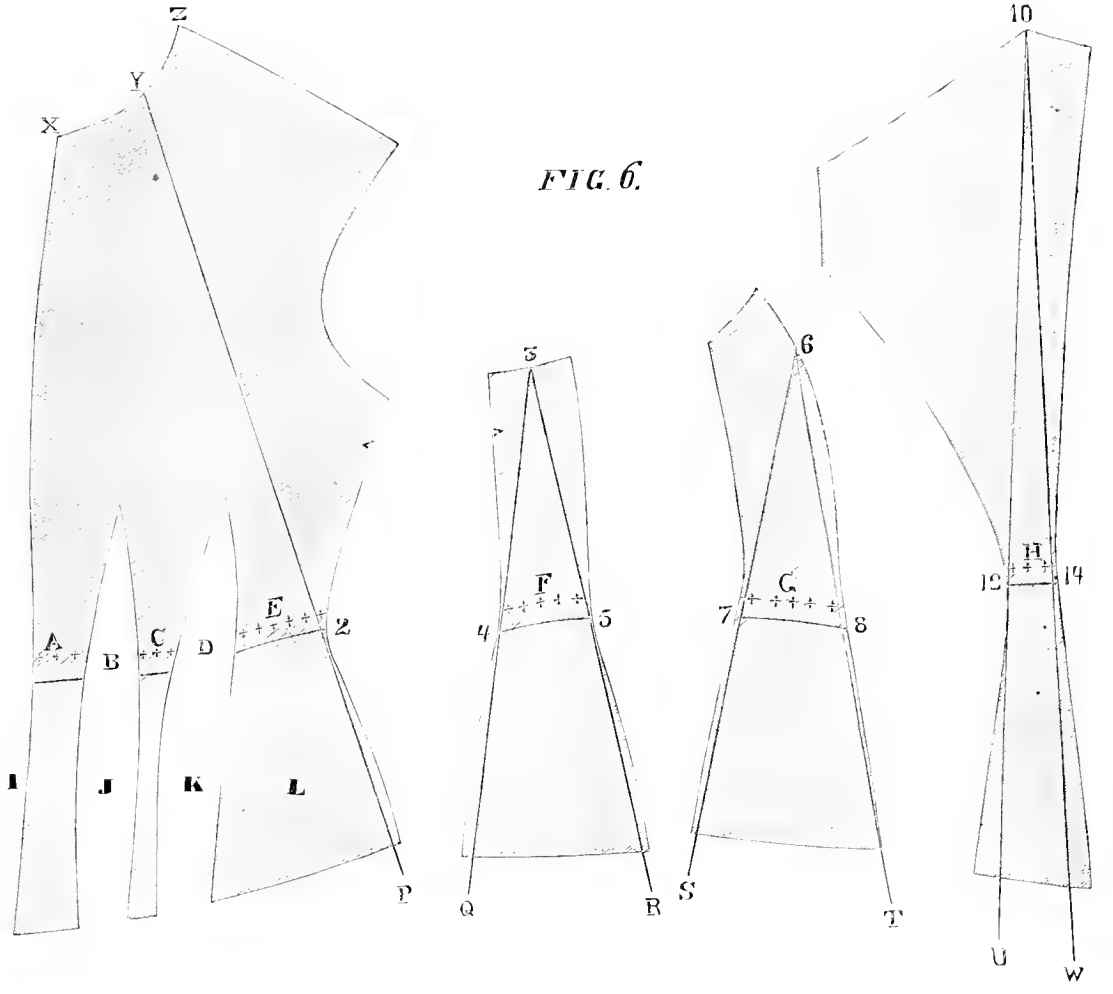
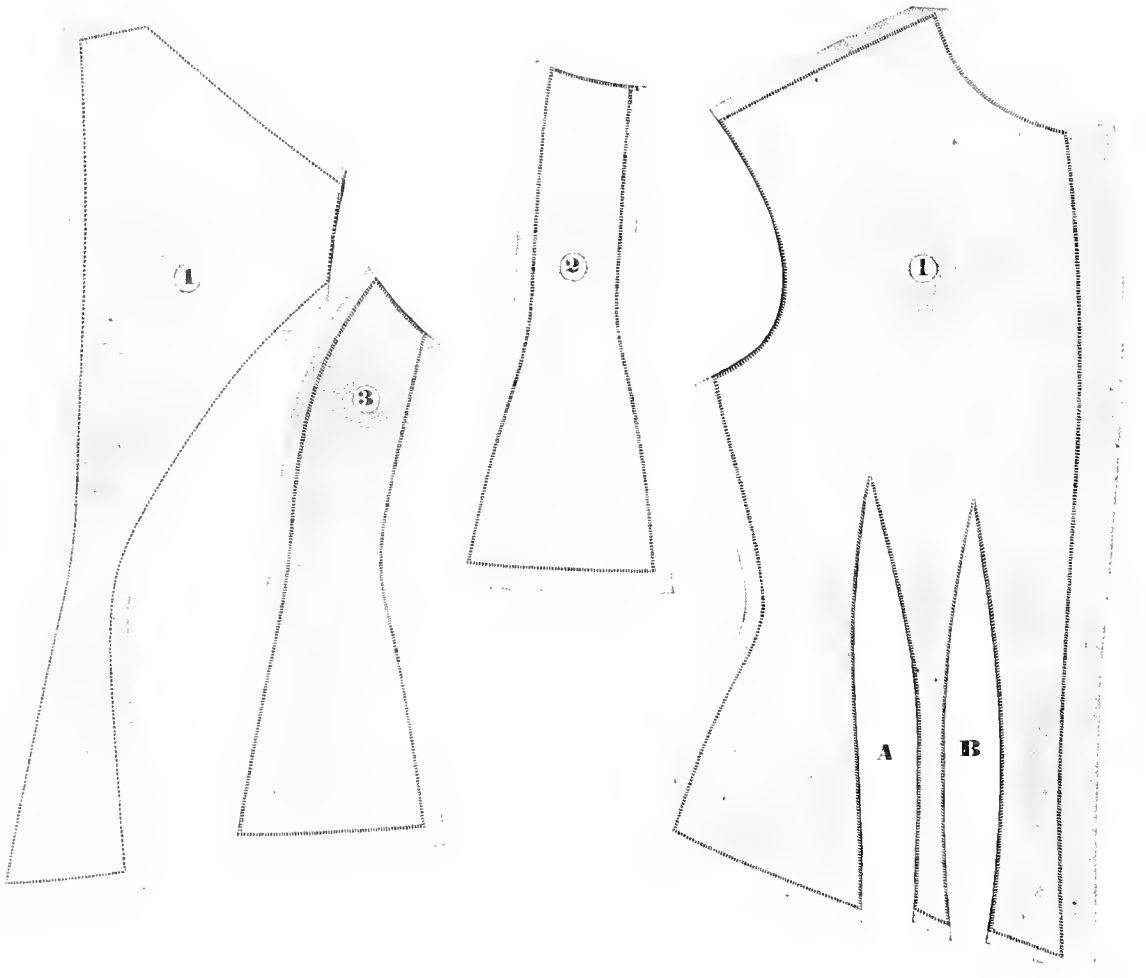


FIG. 6.

The above cuts represent the waist with postilion added. To form the skirt, draw a straight line from point to point; begin with the front as follows: draw a line from Y to 2; if more fullness is wanted below the waist, draw the line from X to 2; for less fullness, draw the line from Z to 2. To form the darts below the waist, continue the dart lines from the waist to the bottom, or eight inches below the waist; the space at J and K should be about the same as the space at B and D. The piece under the arm is formed by drawing a line from 3 to 4 and 5; the side piece is formed by drawing a line from 6 to 7 and 8; the point at 6 is about three inches from the top; the back is formed by drawing a straight line from 10 to 12 and 14. When the lines are drawn, it is necessary to give shape and form to the different parts; these lines and points are not to be considered absolutely perfect, they are simply to be used as a guide and may be changed according to fashion or circumstances; the length of the skirt is a matter of taste; the shape of the postilion is a matter of style or fashion; with a little practice, the plain round basque, as represented above, may be readily altered into any shape or style desired; the polonaise is formed by continuing the lines P Q R S T U and W; the twenty-five stars show the length of natural waist; the lines directly under the stars show the length of dress waist, which is about one inch below the stars or natural waist; the most difficult part to fit is at the waist or a little below the stars. If the dress is too tight at this part, that is one or two inches below the waist, wrinkles will appear in a direct line with and below the stars. To FACILITATE THE CUTTING.—Pin a piece of plain smooth paper to the lower edge of each piece of the plain waist pattern; the size of the paper should be in proportion to the length of skirt; if for a polonaise, the paper must be quite large, if for a basque, the paper should be ten or twelve inches below the waist. It is safer to place two pins at each part of the waist to hold the pieces in place.

Note.—For corpulent people, little or nothing should be cut out at the darts below the waist at J and K, and in addition to this, one or two inches should be added to the front edge at I. On no account should the dart be cut out until the garment has been fitted. In very high or large hips, the piece at L should be cut wider. This will be more fully explained hereafter.

Art of Basting and how to avoid Wrinkles.

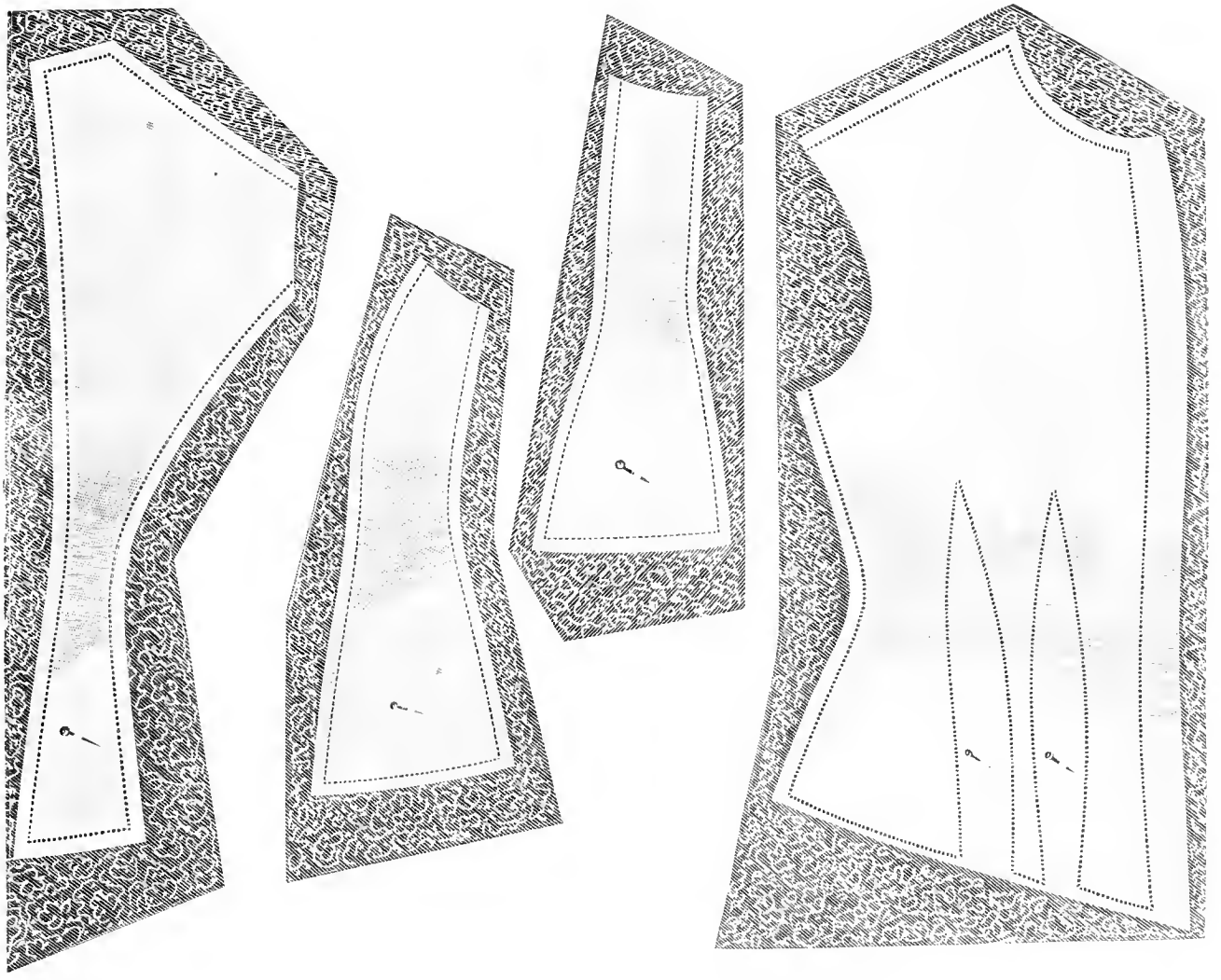


CUTTING THE LINING.

Take the waist of a dress taht has been worn six months or a year, rip it apart and compare the old lining with the original pattern from which it was cut; there will be little or no resemblance; the old lining will be stretched in one place, and shrunk in another; it will be shapeless, and without form. Go one step further cut a lining from the old waist, make it up, note the result it will not fit. The difficulty is not in the cutting, nor in the making, but in basting and stretching the seams. Not only Mr. Moscheowitz, but all good dressmakers take a lesson from these old shapeless waists, and in cutting, fitting, basting and making up, they try to make the new waist as much like the old one as possible, that is, the seams and different parts of the waist must be stretched and basted in such a manner as to yield to the natural shape and movement of the body, otherwise it will not fit; it is to this stretching, fulling and basting, that we call your attention, and in which consists the art of basting; without a knowledge of this art, you cannot succeed as a fitter. We will begin then with the lining. If you learn nothing more than the lesson on pages 72, 73, 74 and 75, you will be well paid for the money you have spent for the System.

Figs. 1, 2, 3 and 4 represent the lining for a plain round basque; this lining is cut from the pattern represented on page 71; seams are allowed on the lining, also a lap in front; no seams or laps are allowed on the pattern, it is therefore necessary and important that seams and laps are allowed as represented above. CAUTION.—The dart piece should not be cut out of the lining or material until the seams are sewed and ready for the whalebones. A and B show the darts cut out; this should not be done. **Note.**—The lining should be cut on the double fold; mark round the edge of the pattern with a tracing wheel; see that both sides of the lining are marked at the same time. If you have no tracing wheel, use the point of shears or some sharp pointed instrument to pierce the lining. Next page will show how to cut the material.

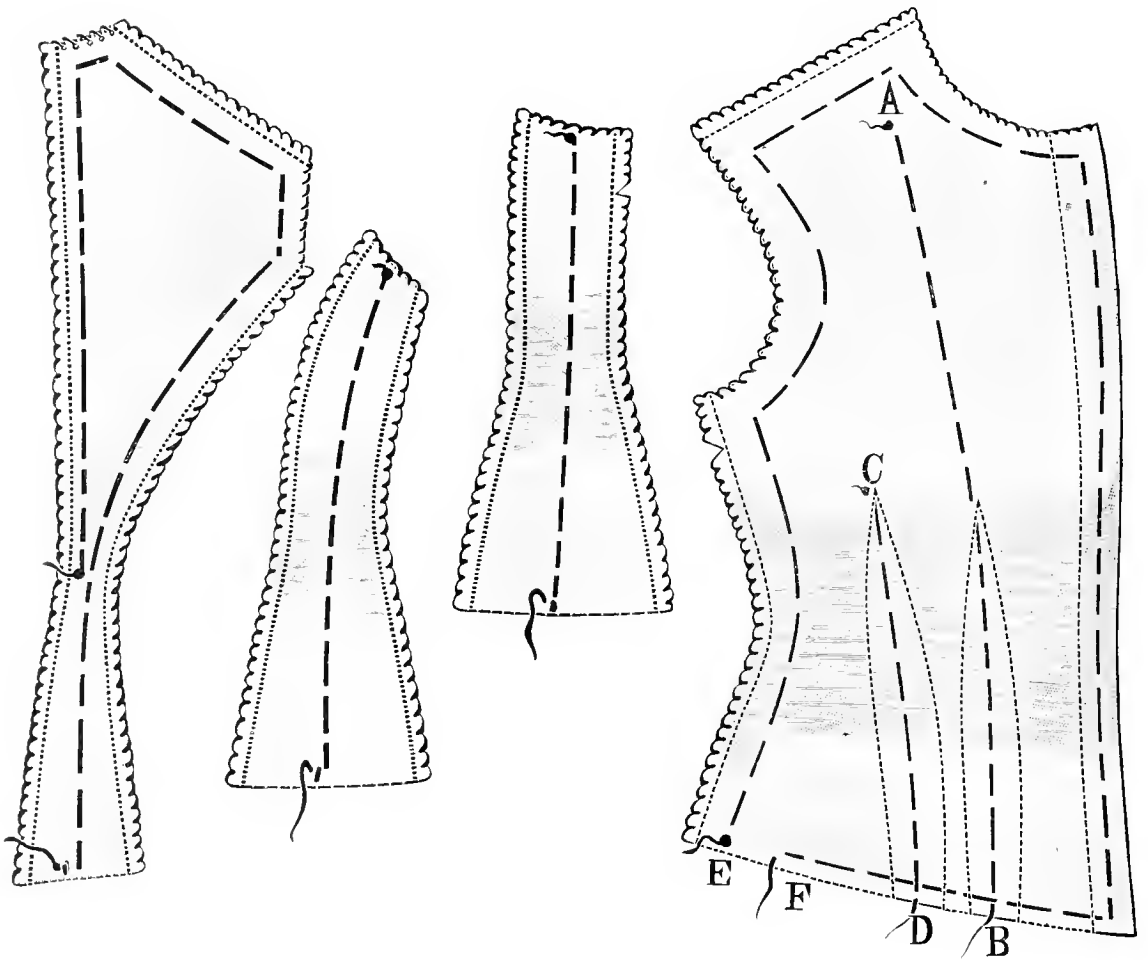
Art of Basting and how to avoid Wrinkles.



CUTTING THE MATERIAL.

Place each piece of the lining separately on the material; do not cut the material close to the edge of the lining—block it out as represented above; when cut, pin each part, lining and material, together; when pinned, role each up separately, ready for basting. In this way there will be no danger in cutting two pieces for one side, or having the piece mixed or changed. The fullness in the lining, at and near the waist, will be explained on next page.

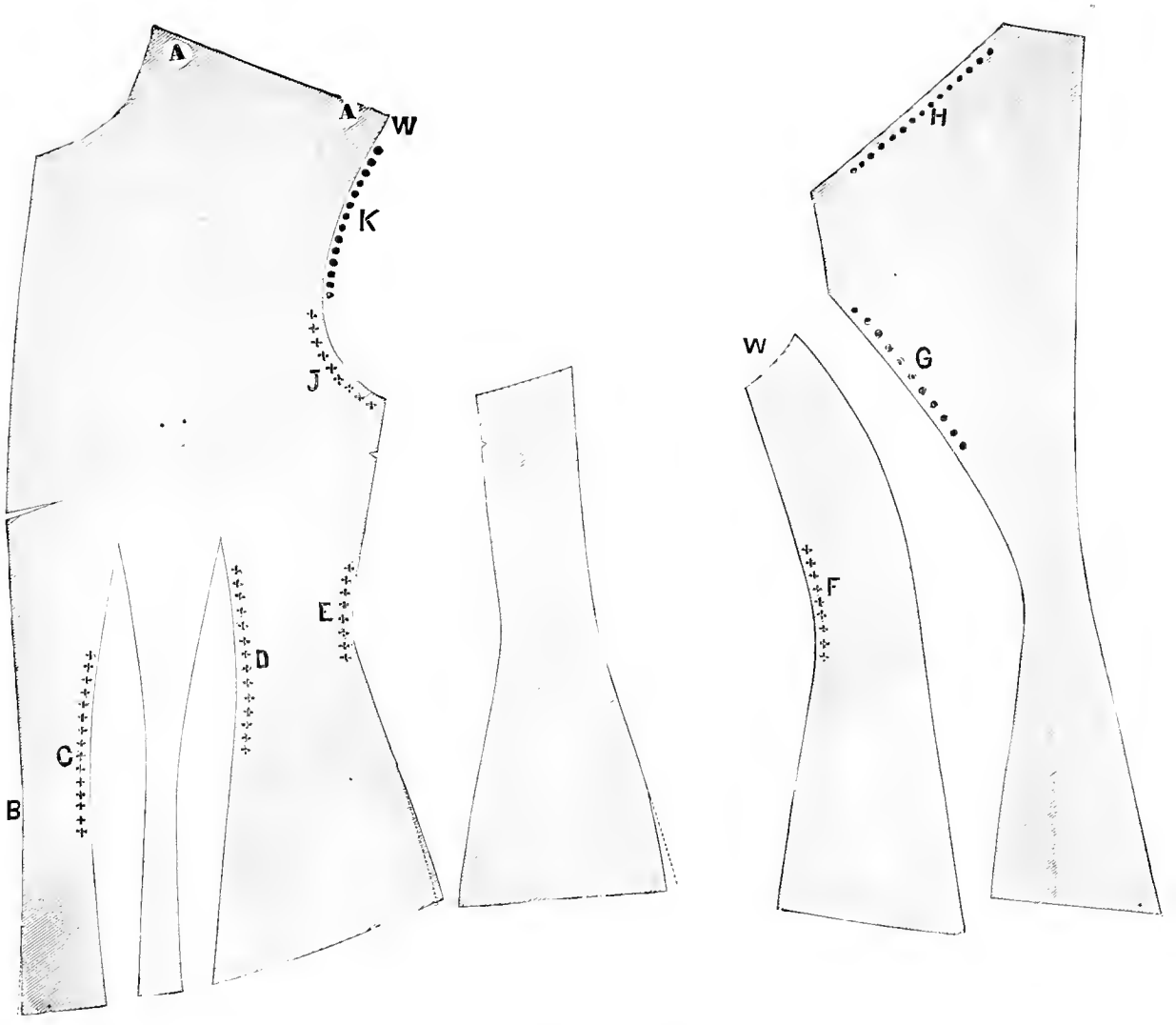
Art of Basting and how to avoid Wrinkles.



BASTING THE LINING AND MATERIAL.

The lining should be held half an inch full on the material, at and near the waist, as represented by the above cuts; for this purpose the lining should always be cut half an inch longer than the outside. To baste the lining and material together, begin with the front—always start at the top of front at A; baste down to the top of front dart; run the stitches an inch apart, basting through the centre of the dart to the bottom. In the process of basting, hold the lining a little full at the waist as shown above; this may be done with a slight upward movement of the thimble of left hand at each stitch. The second dart should be basted in the same way, beginning at the top at C, and basting down to the bottom. After the darts, baste all round the edge from E to F, and from F to E; the left side should be basted from F to E as represented above; the right side should be basted from E to F. The above engraving shows the left side of the waist. Run the basting stitches as represented above, about an inch from the edge, and stitches one or two inches long; the piece under the arm, the side piece and back, are all basted in the same way. Take the stitches as represented on the engraving, hold the lining half an inch full at the waist on each piece, the same as in the front. When each piece is basted, trim the edge and overcast, as shown above; the overcast stitch should not be drawn tight. The order of basting the front is as follows: from A to B—from C to D—from F to E.

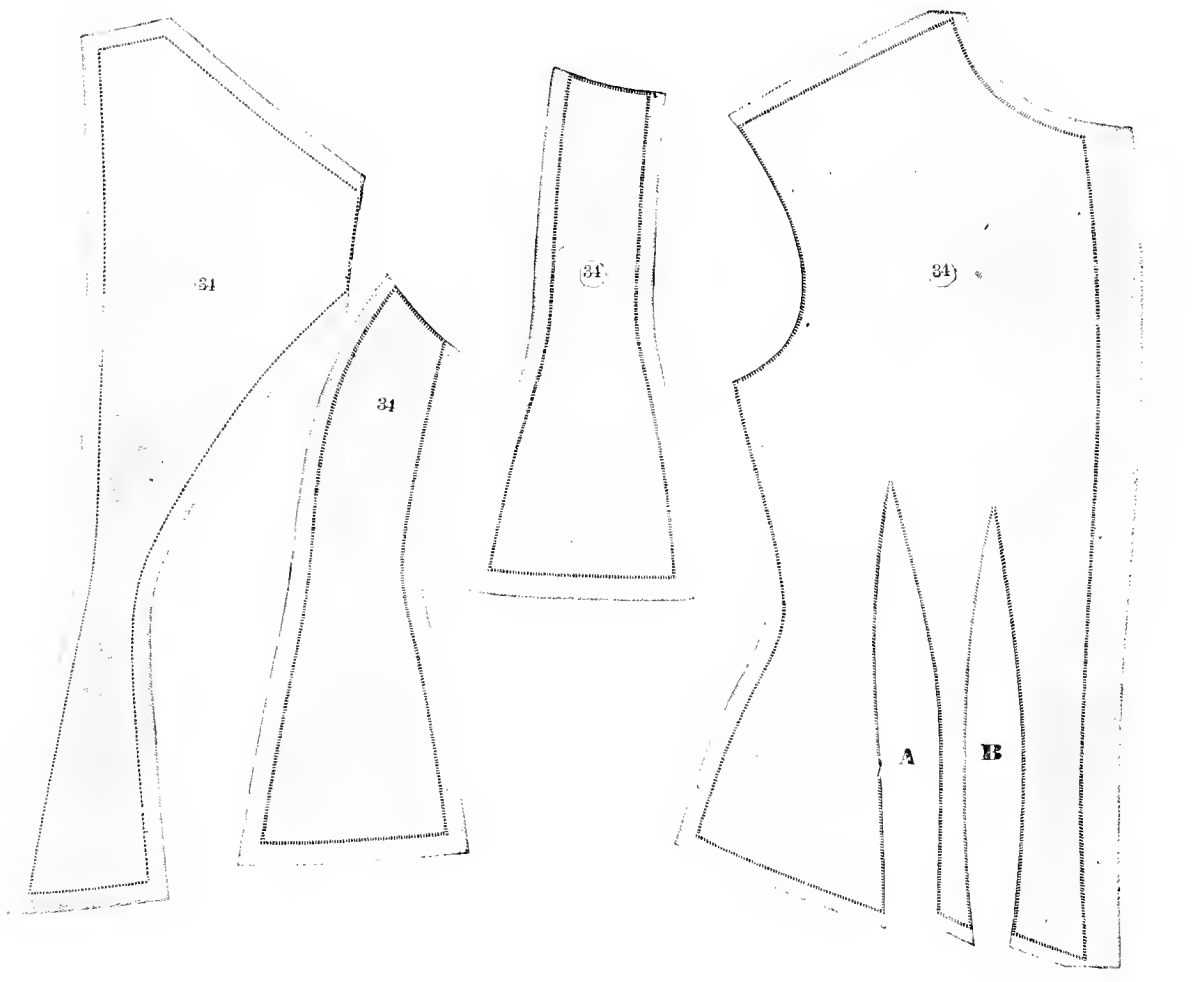
Art of Basting and how to avoid Wrinkles.



BASTING THE SEAMS.

When each piece of the lining and material are basted together, and the edge overcast, you will be ready for basting the seams. The letters and stars on the above engraving show how each seam and each part of the seam is to be treated. Begin with the dart seams, starting at the top, never at the bottom—these seams should be basted perfectly plain from top to bottom, stitches four to the inch. Next in order is the piece under the arm; this piece must be basted and sewed quite plain; before basting however, the two seams at E and F must be each stretched about half an inch directly opposite the stars, or three inches above the waist; this will prevent wrinkles at these points. In basting the piece under the arm, commence at the top, never at the bottom. In basting the side seams, the edge opposite the small dots at G, must be basted easy, but not full; on the side piece, baste the seam perfectly plain below the dots—always baste the seam with the back next you; baste the right side first, starting at the top. In basting the left side, first fasten the seam with pins, two inches apart; as you baste remove the pins. In basting the shoulder seam, stretch the front between A and A three-quarters of an inch, or hold the back opposite the dots at H full on the front. In pressing the seam, the fullness will all disappear; the object of this is to prevent wrinkles in front between the neck and shoulder; the arm-hole round the stars at J, should be stretched until the edge turns over; this will prevent wrinkles in front of the arm-hole; the edge at W W is liable to stretch in sewing in the sleeve; to prevent this, a thread should be run near the edge to prevent stretching; the dots at K mark the position where the sleeve is sewed full in the arm-hole. If the seam in the centre of the back is stretched during the process of basting, sewing, or pressing, it will materially affect the appearance and fit of the dress; see lesson on pressing the seams. With the next page, we begin Moschcowitz's system of fitting.

The Model Waist Lining.

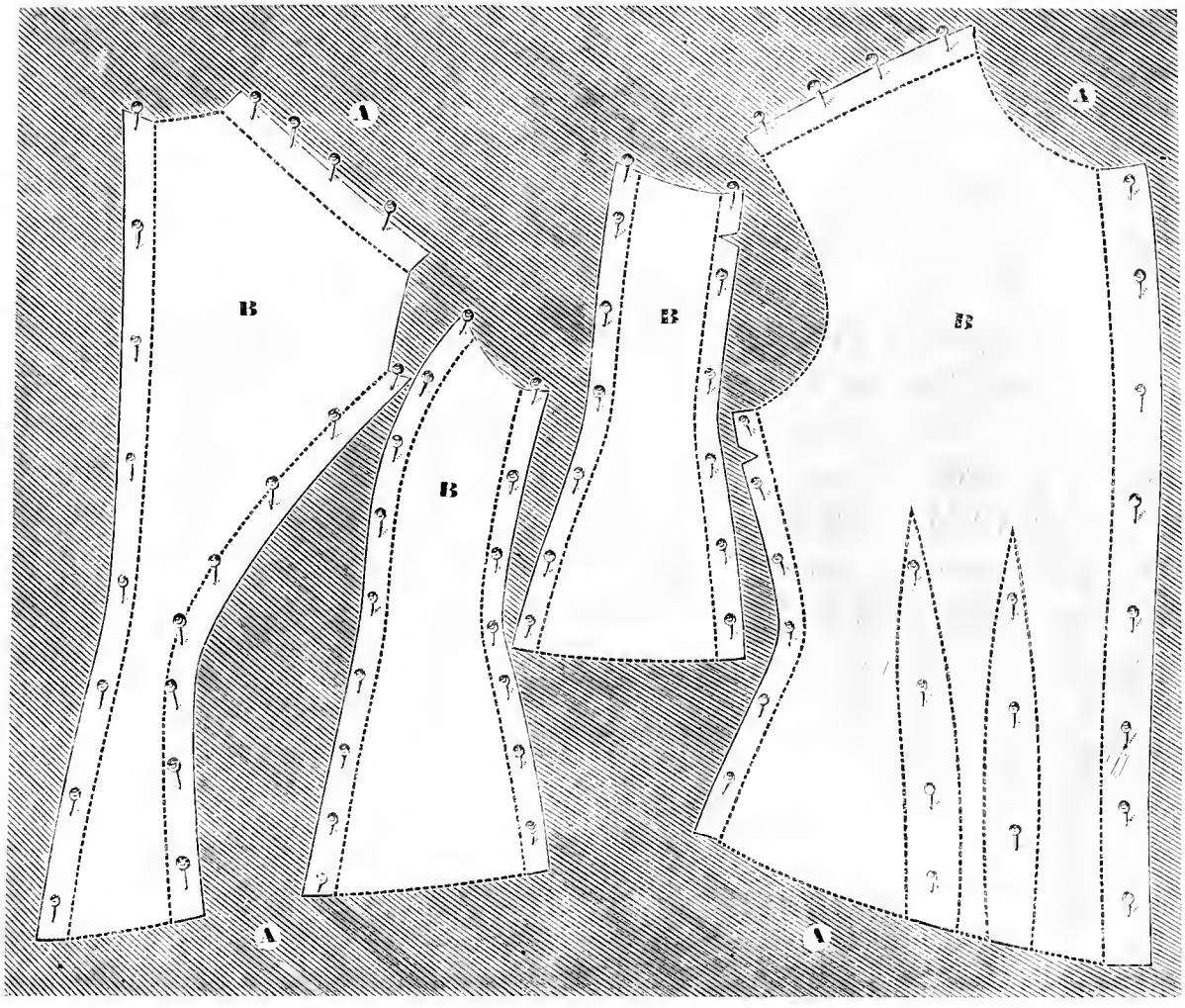


FRENCH OR MOSCHO. SYSTEM OF FITTING.

We have now come to the most important part of the work, namely, preparing the model waist lining, taking the impression and transferring the impression. We have already explained Moschcowitz's system of cutting and basting on pages 66 to 75 inclusive; garments cut by that or any other system now in use, must be refitted or tried on from one to three times during the process of making. We have now to explain Moschcowitz's system of fitting, or rather taking the impression from which a dress can be made and sent home complete without refitting or trying on.

Directions.—Every season, that is every six months, cut a new set of plain round basque patterns in all sizes, say 30, 32, 34, 36, 38, 40 and 42 inches breast measure; these patterns should be cut in the latest style, and the size marked on each piece, as shown above. From this set of patterns, cut a set of model linings, that is, one of each size; these linings should be cut from common but good bleached muslin and exactly like the pattern; allow for seams and laps as none are allowed on the pattern. Mark the size, that is the breast measure on each waist, sew up the seams with a fore and back stitch so the waist may be prepared and ready for use at a moment's notice. A complete set of these model waist linings should always be kept on hand; as soon as one is used, another should be made to take its place. The model pattern represented on page 71, is what we call the model or standard pattern, and from which all other patterns are cut. These patterns should be renewed, altered, or changed every season. It is from these patterns the model waist linings are cut. The above engraving represents a model lining, size 34 with seams and laps allowed—the darts at A and B, should not be cut out. When a lady calls to be fitted, take the breast measure only; select a muslin model waist to correspond in size to the breast measure; fit it on under the dress, as seen on page 78. Fasten the front with pins an inch apart; when the front is properly secured examine carefully every part that may require alteration, pin the parts to be altered until you have the model to fit as perfect as you want the dress to fit; this is what the French call taking the impression, and as the impression is taken so the garment will be when finished. After the model waist is fitted, it should be removed with all the pins in it. The impression or shape given to the model waist should now be transferred to the lining. On next page we show the manner of transferring the impression.

Cutting the Real Lining.



TRANSFER THE IMPRESSION TO THE LINING.

The above diagram shows the manner of transferring the impression to the lining. When the model waist is fitted, rip all the seams apart without stretching; first crease the edge as close to the alterations as possible with both hands, between the forefinger and thumb; crease exactly where the pins are placed to indicate the alterations; take each piece of the model waist separately, beginning with the front; spread it on a table over two thicknesses of lining; it must be spread quite smooth; fasten all round the edge outside of the crease or seams, this is done with pins, which should be driven through the model and lining into the pine table. The pins should be placed three or four inches apart, or close enough to hold the lining and model firmly and smoothly. When this is done, mark or pierce through the lining all round the edge, exactly in the seam or crease, say, less than an inch apart, with the point of shears, or some sharp instrument; pierce so that the marks will show distinctly through both sides of the lining. The back and all other pieces belonging to the model waist should be treated in the same way; remove the pins and cut the lining, allow for seams and laps everywhere except round the arm-hole. If the model waist is properly fitted, and the impression correctly transferred to the lining, there will be no need of refitting or trying on. In Moschcowitz's dressmaking establishment in New York, they rip the shoulder seam and dart seams only, and use a tracing wheel instead of a pointed instrument; they do not crease the seam but run the tracing wheel close to the seam over the stitches; this is a much quicker way, but requires more care and skill to accomplish the work. The dark ground work on the above cut, represents the double fold of the lining, over which the model waist is pinned. Run a tracing wheel over the back or dotted lines, and the work will be completed. The diagrams on the following pages will show how to take the impression.

Fitting the Model Waist Lining.

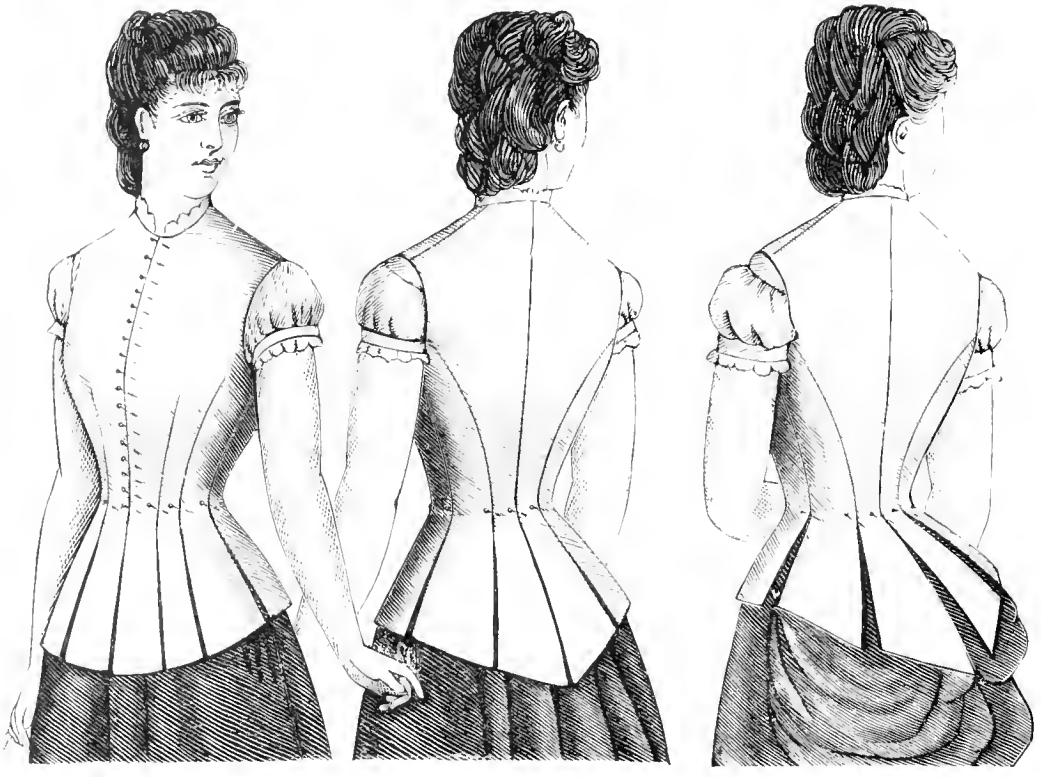


Fig. 1. Fig. 2.

TAKING THE IMPRESSION.

Taking the measure or impression, forms an important part in the French or Mosche. system. If the following directions are strictly adhered to, you will have little or no difficulty in cutting and fitting without the necessity of refitting or trying on. We will suppose that you are provided with a complete set of model waists the same as described on page 76, with the seams all sewed up and the size marked on each, ready for use. When a lady calls to be fitted, take the breast measure only, that is the measure above the bust as described on page 66. Select a model waist lining to correspond to the measure; fit it on under the dress as represented above; fasten the front with pins an inch apart. Fig. 1 represents a model waist fitted. In this case the dress would be cut exactly by the model lining without variation, as the model fits perfectly and requires no alteration. In Fig. 2 the model waist is exactly the same as that represented in Fig. 1. On this figure the skirt is bouffant, consequently the postilion requires to be fuller, as represented in the figure. It will be seen that the back and side piece below the waist is too small and must be enlarged; mark the front with a pencil exactly where the two edges meet. If the neck is too low, or the shoulder too short, pin a piece of muslin to the part deficient, and cut to the size required; this piece should remain on the model, firmly secured with pins; all other parts requiring additional cloth should be done in the same way. When the model is properly fitted it should be removed with all the pins left in, except in front.

To cut the dress for Fig. 1, rip the model waist apart as directed on page 76; cut the lining exactly like the model waist, as directed on page 77. If any different style of basque is wanted, the variations can be made without affecting the fit of the garment. The garment for Fig. 2 is cut the same as for Fig. 1, except below the waist at the three back seams; these alterations should be marked before the model waist lining is removed.

When the model waist fits the figure perfectly, as seen on Fig. 1, or nearly so, as seen on Fig. 2, the garment may be cut by the model paper pattern, instead of the model waist lining; this will save time in cutting, provided extreme care is taken in marking and cutting by the model pattern. There are eleven seams or twenty-three edges in a waist; the width of a pencil mark if allowed on each edge will make a difference of nearly two inches on the width of the waist. It is on this account that nearly all beginners, in cutting by the French System, make the first garment too large. It is only after repeated trials that they realize the effect of the width of a pencil mark.

Fitting The Model Waist Lining.

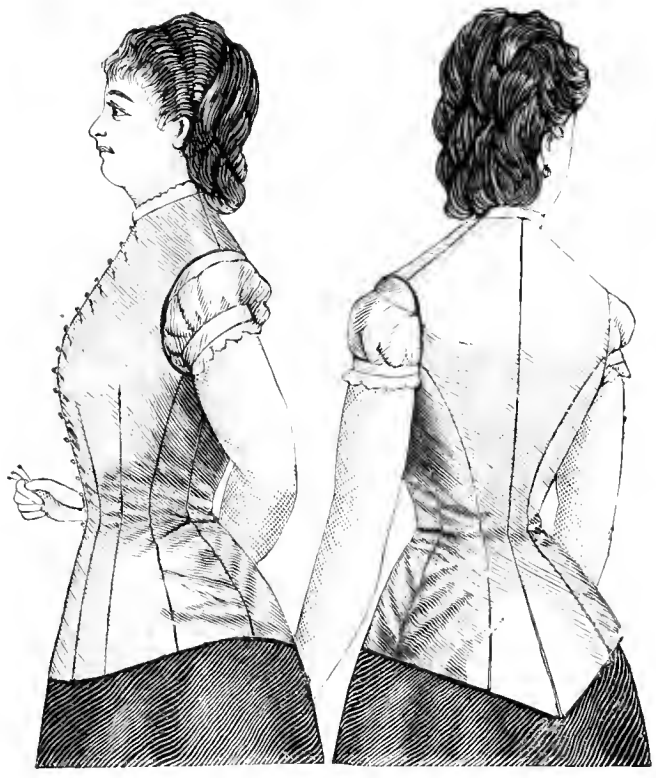


Fig. 3.

Fig. 4.

TAKING THE IMPRESSION.

On page 78 we described two waists fitted, one requiring no alteration, the other with a very slight alteration. We have now to explain a more difficult form of fitting—*large hips with small waist.* Figs. 3 and 4 represent the same bust measure fitted with the same model waist. They appear here exactly as they appeared when fitted. The measure was taken, the model waist was selected to correspond to the measure. When fitted on, the waist appeared exactly as represented in Fig. 3. The two side seams were ripped from the bottom to the waist; immediately the seams spread apart, and the wrinkles disappeared, the front and back seams lapped each other two inches (see Fig. 4). Fig. 3 shows that the skirt binds over the hips, causing wrinkles to appear above the waist. To fit this model waist, rip the two seams under the arm, from the waist down; allow the skirt to fall natural over the hips, fill up the gap with muslin; see the illustration on page 80; fasten with pins on both sides to keep the whole in place; the back and front pieces are too full, and must be pinned down to give the proper shape. When the model waist is fitted, as you would have the garment to fit when finished, it should be removed with all the pins in it; see that every alteration is distinctly marked.

To transfer the impression from the model waist to the lining, see directions on page 76; to fit the sleeves see page 89. Fig. 4 shows the model waist partly fitted. The postilion, that is the back skirt, is too full, and laps over; the same fault is in the front; the side piece is too small over the hips. The space should be filled up with muslin, pinned to each side, so as to get the proper shape and spring over the hips; the muslin should remain pinned to the model until the impression is transferred to the lining. It is important in fitting, that not only the width but the proper shape should be given to the side pieces below the waist.

ART OF BASTING.

The importance of proper attention to basting, forces us to again call attention to that part of Moschcowitz's system which relates to basting, and to impress most emphatically upon the minds of all who desire to master the art of dressmaking, that it cannot be done unless the learner is willing to study and practice that lesson with the care and attention it demands. Even when a waist is cut with exact precision, if carelessly basted, it is spoiled, for the materials will draw and pull, and form wrinkles where none should be, be tight where it should be easy, and look at once slovenly and unworkman-like, whereas a waist that is properly cut, and basted with care in all the minute points, will fit without a wrinkle.

It is utterly useless for anyone to attempt to study dressmaking, unless that person has the patience and industry to learn the art of basting thoroughly. Ten minutes careful basting will obviate two or three hours ripping and changing and a dress never fits nor looks so well that has been pulled apart for alterations. The reason why gentlemen dressmakers attain a higher position in their profession than women, is, that they pay the closest attention to these details, and a waist in course of construction under their hands is basted exactly as the model lesson indicates. No person can expect to master the French System unless they have the will and determination to master the details, which is the fundamental principle of perfect dressmaking. Of all the lessons in the Instruction Book, we consider the one on basting the most important. If you can learn but one lesson, let that be the art of basting.

Fitting The Model Waist Lining.

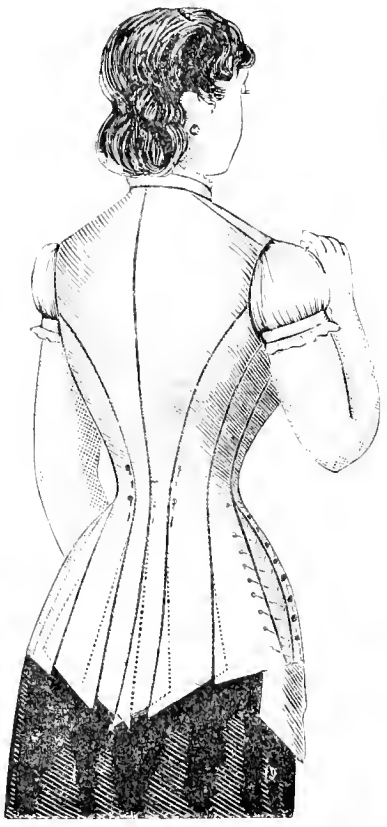


Fig. 1.

Fig. 2.

TAKING THE IMPRESSION.

On pages 78 to 81 we show six figures, all of which have the same breast, bust, waist and hip measure—while the measures are the same, no two are alike. On these there are seven distinct forms of alterations; it is to these and similar alterations, that gives to the French System of fitting the advantage over all other systems now in use. The above Figures 1 and 2 show the model waist lining in process of fitting.

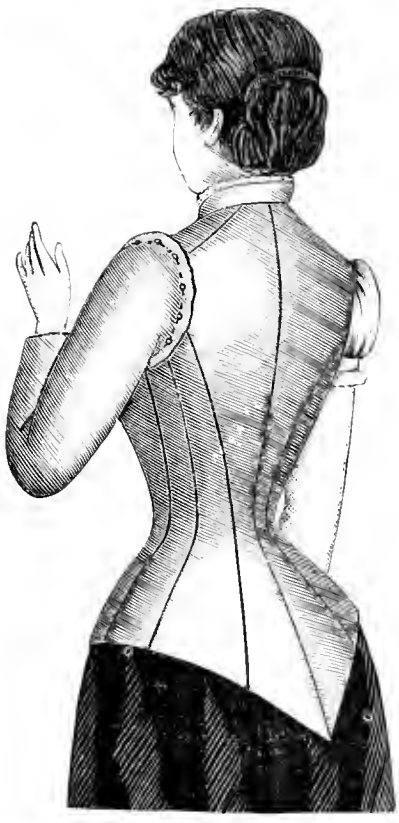


Fig. 3.

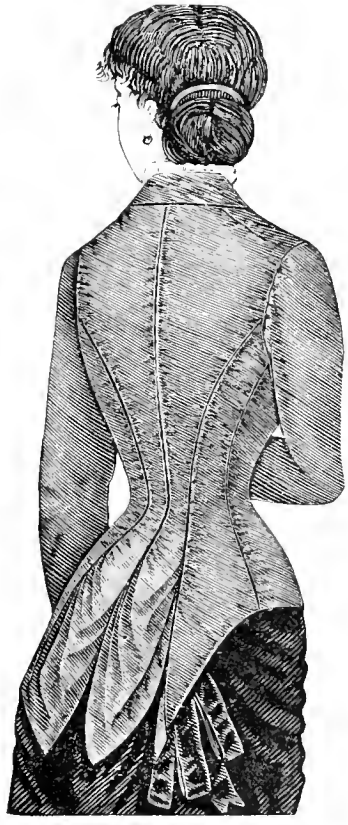


Fig. 4.

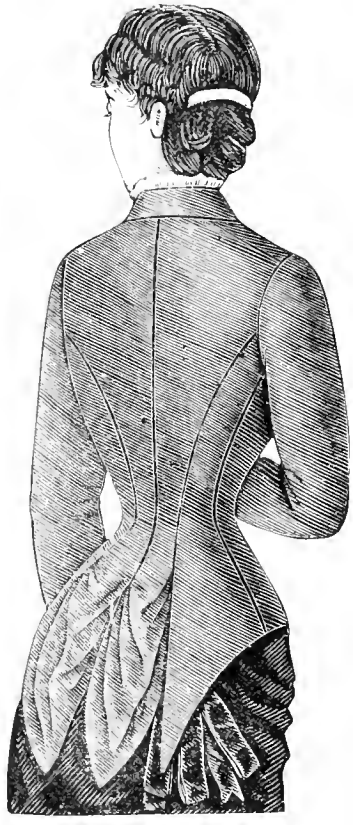


Fig. 5.

Fig. 3 represents the manner of fitting the model sleeve. DIRECTIONS.—Procure three sleeve patterns, small, medium and large; these should be cut from heavy manilla paper; from each of these patterns, cut a model sleeve, that is, cut one sleeve from each pattern from common bleached muslin, sew the seams and mark the size on each sleeve, ready for use. When the model waist is fitted, and before it is removed, fit a model sleeve as seen above. Pin the top of the sleeve to the arm-hole, raise the arm, bend it forward, alter the position of the pins until you get the sleeve to fit perfectly; remove the model waist with the sleeve pinned to it; mark the position of the seams. The alteration, if any, on the sleeve may be marked with pins; see page 89. Fig. 4 and 5 are photographs of the same waist; one was taken before the seams were pressed, the other after; each engraving explains itself; every seam of every garment should be pressed; see directions for pressing the seams.

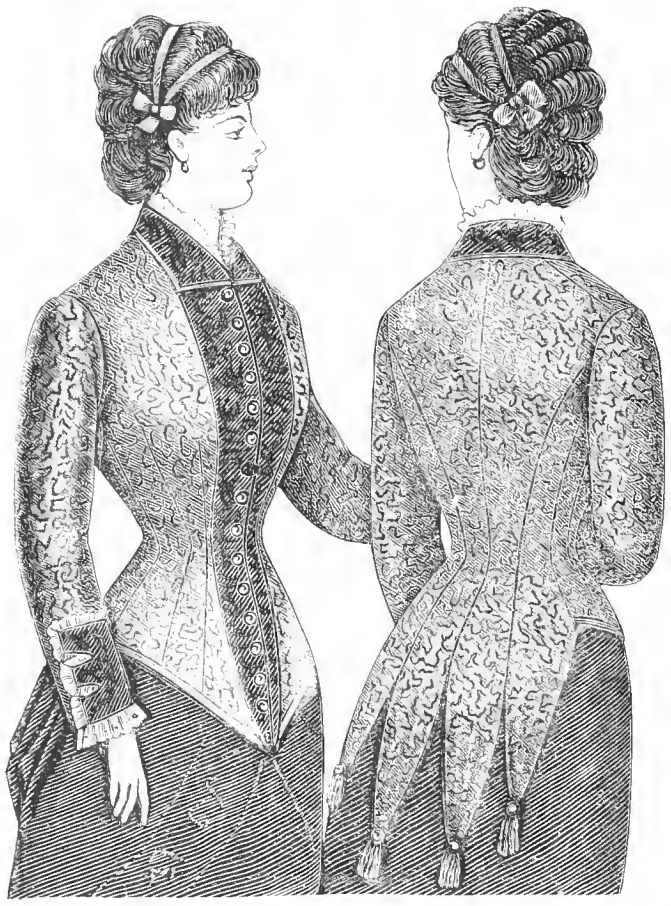


Fig. 1. Fig. 2.

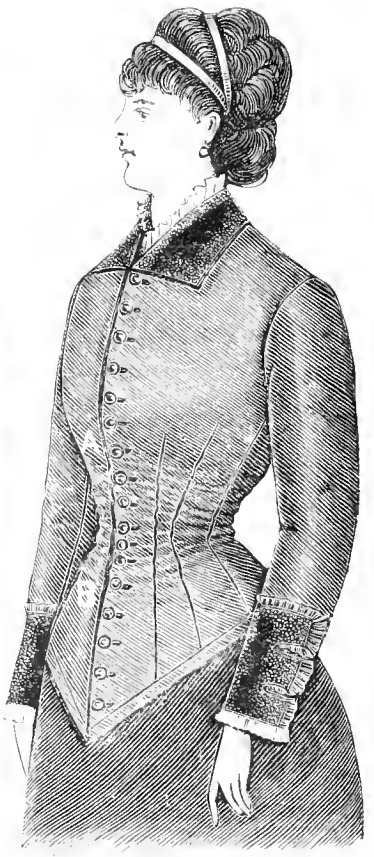


Fig. 3.

Fig. 4.

Fig. 5.

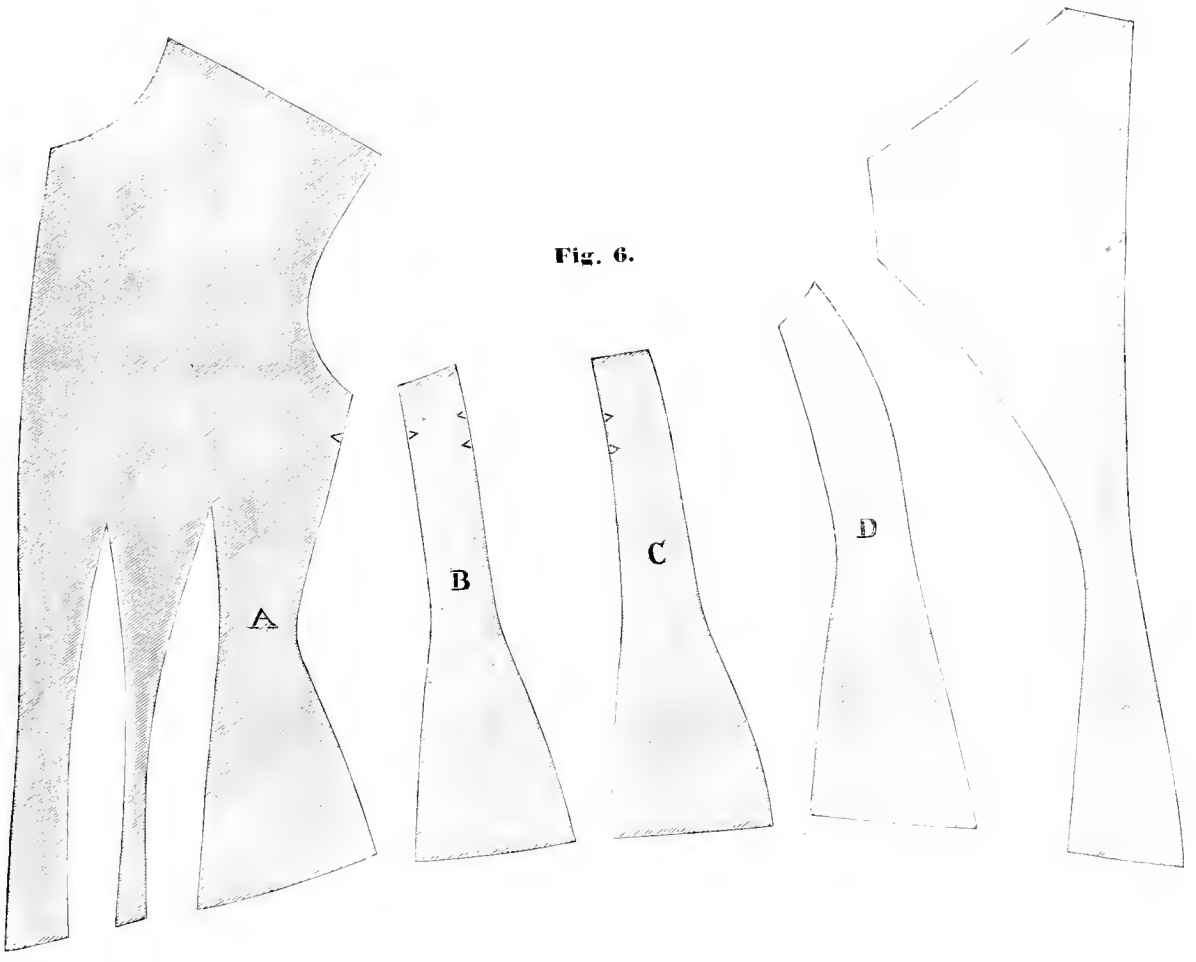
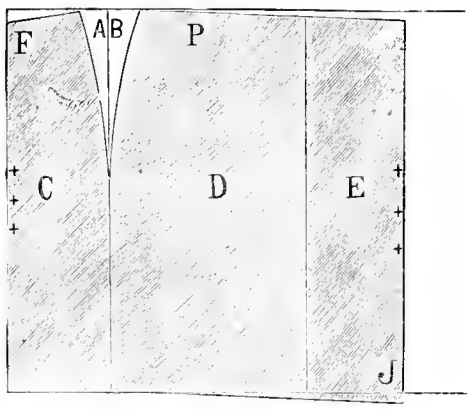


Fig. 6.

WRINKLES AT THE WAIST.

When the breast measure is under 36 inches, cut the basque with one piece under the arm as represented on pages 68 and 71. When the breast measure is 38 inches and over, cut two pieces under the arm as represented on pages 69 and 83. In any case where the waist measure is large in proportion to the breast measure, cut two pieces under the arm. In figures 3 page 82, the garment is two inches too tight; in Fig. 5 the garment is an inch too tight in front at the waist, and two inches too tight at the lower point. The alterations are shown in Figs. 1 and 4. The above diagram Fig. 6, is the style of pattern to be used for stout figures, or large waists. In fitting by the French System, the model waist will show all defects, and alterations can be made accordingly. The above basque pattern is cut from the plain waist; see page 69. The width of each piece at A B C and D should be the same; all other parts should be governed by the rules on page 68.

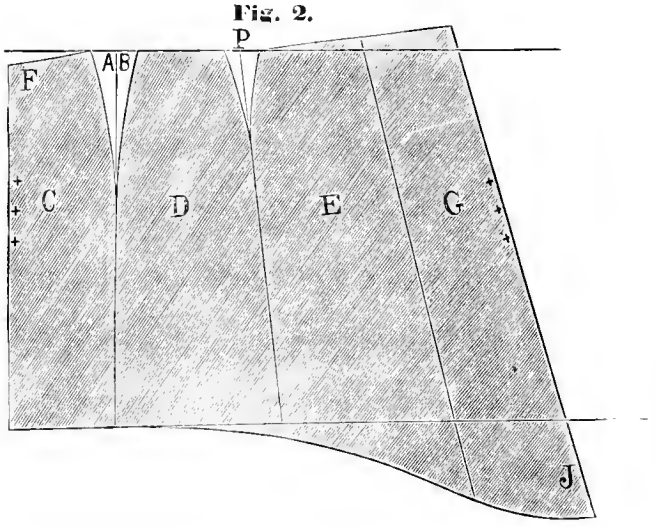
Fig. 1.



SHORT ROUND SKIRT.

Fig. 1, represents a plain round skirt with four gores, one full width in front and back, and one each side. The centre of front and back width should be on the double fold; the length of the back and the width round the bottom should be the same. A, B, represent two and one-half inches cut from each gore extending fifteen inches below the waist. For large hips, a gore is cut out at P. Sometimes the gore is cut to the bottom as represented on figure B, page 61. At F, half an inch is cut off the front as shown in the cut; the three stars at back and front, indicate the double fold of the cloth. The skirt represented by Fig. B, page 61, was cut from this diagram; the side gore was cut in the centre, making two gores instead of one.

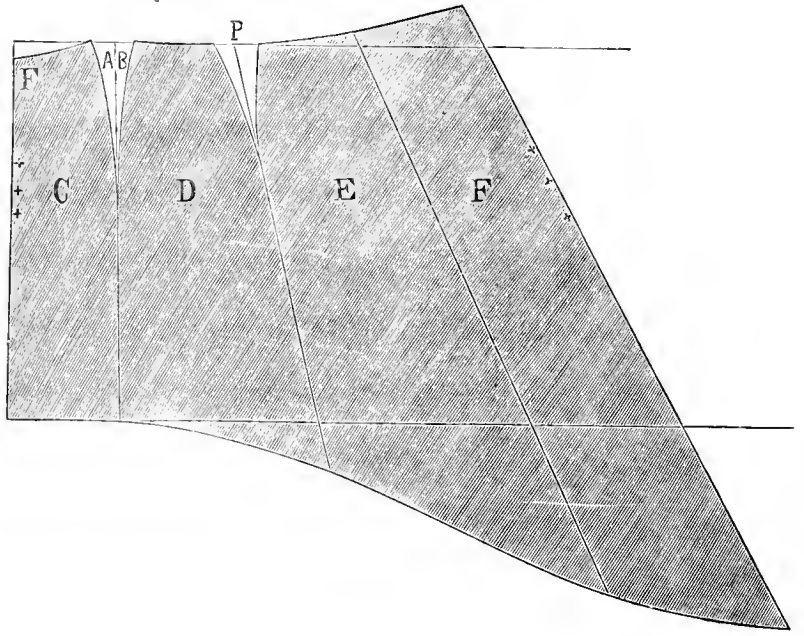
Fig. 2.



DEMI-TRAIN SKIRT.

Fig. 2.—The length of a demi-train skirt is a matter of taste. It may be six or sixteen inches longer than the front. The adjoining cut represents a demi-train with six gores, one full gore in front and back, and four side gores. A, B, and P represent small gores cut at the waist. Two and one-half inches is cut off each side at A and B extending fifteen inches below the waist; at P, one and one-half inches is cut from each side gore extending eight inches below the waist—half the entire width round the bottom should be the same as the entire length of centre of back. The stars in front and back width show the double fold of the material.

Fig. 3.



TRAIN SKIRT.

Fig. 3.—There is no limit to the length of a trained skirt; the usual length is about seventy inches, or thirty inches longer than the front. Fig. 3 shows the train skirt with six gores; it is the same as the demi-train, only longer and wider; the length at the back should be the same as the width at the bottom. This diagram will show the style of cutting the gores. The back and front gores are cut on the double fold. Fig. A on page 61, shows a trained skirt with waist attached. All skirts are cut on the same principle as represented above.

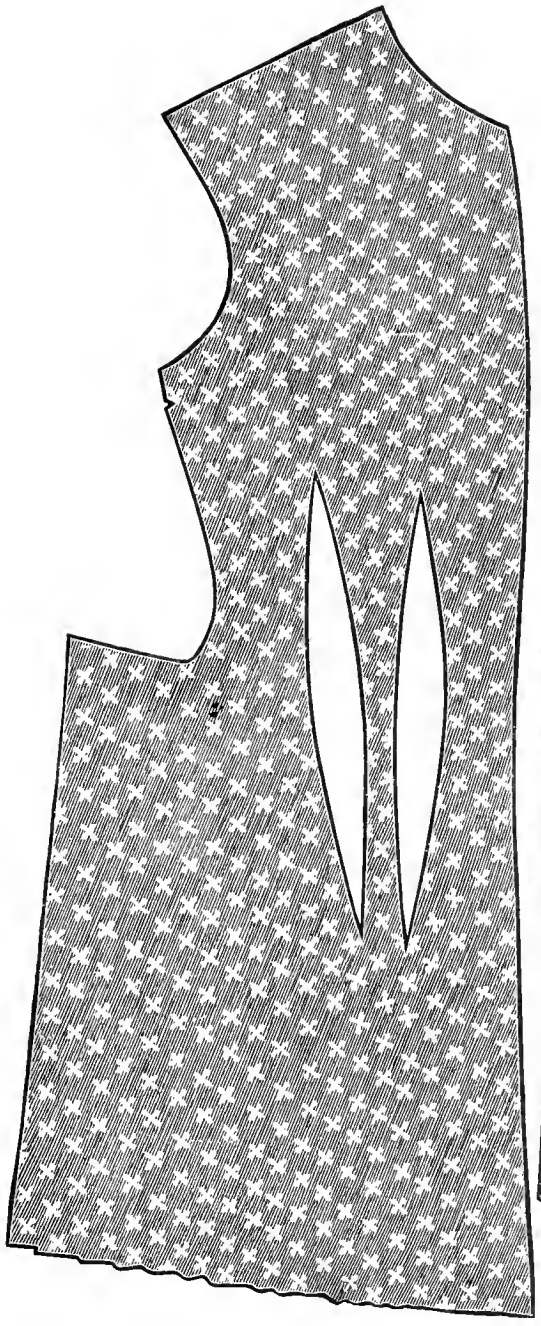


Fig. 1.

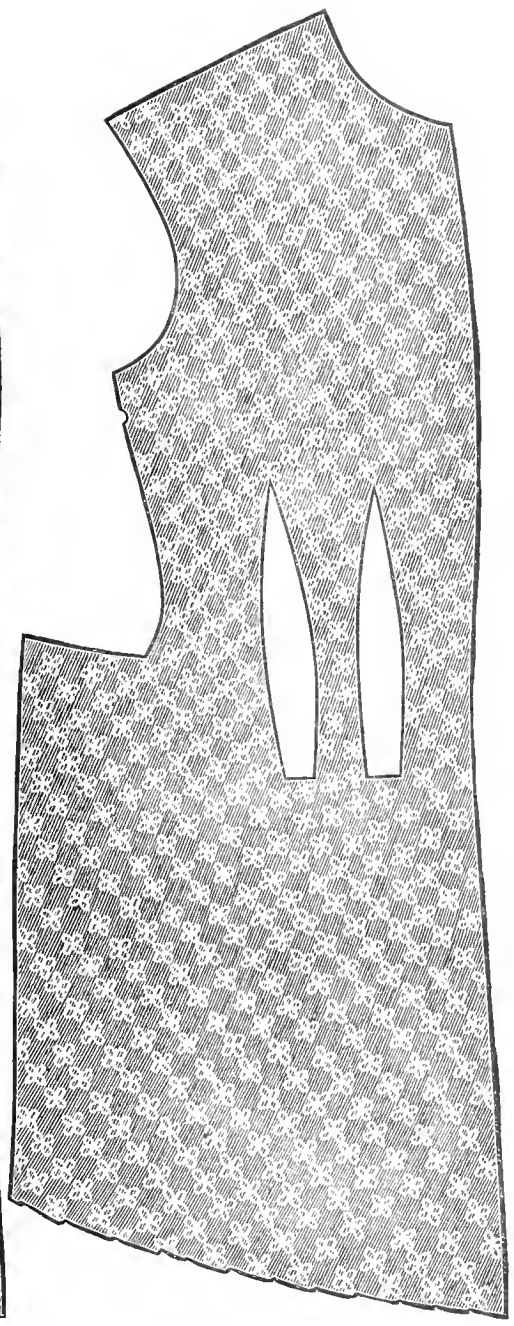


Fig. 2.

THE POLONAISE.

The above cut, Fig. 1, shows two darts running to a point ten inches below the waist; this is the usual way of cutting the polonaise and princess dress. When the darts are sewed up, the lower points have a tendency to bag which detracts from the appearance of the garment. Fig. 2 shows the darts cut six inches below the waist; when sewed up, a small plate is formed at the lower point, which is allowed to take care of itself, and generally falls in line with the drapery, and is not noticed. Mr. Moschcowitz is cutting the polonaise and princess dress in this style. The above diagrams are taken from the latest models. For large waists, the darts should be made smaller, and one inch extra should be allowed in front from the bust to the bottom. The polonaise is cut by the basque pattern on page 11, simply by extending the seams below the waist, and allowing for draping.

Fig. 1.

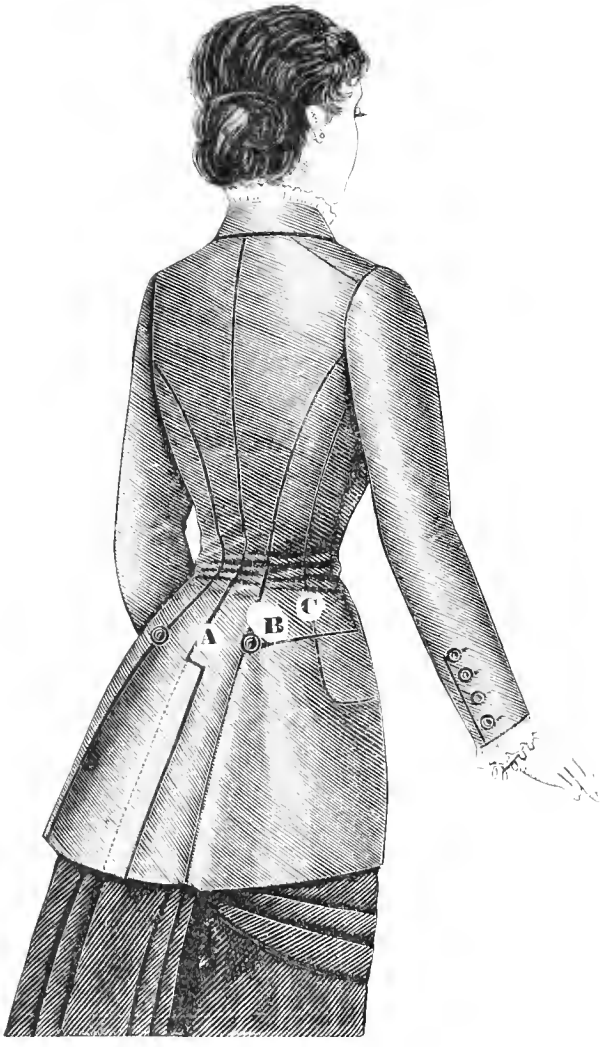


Fig. 2.

The coat or cut-away jacket, as represented above, is cut from the model basque pattern on page 71. The measure should be taken the same as for a basque, only larger. Fig. 1 shows a perfect fitting jacket; Fig. 2 shows the same jacket, fitting badly, as it is too tight below the waist. Add half an inch to each seam at A B and C, this will give the necessary spring over the hips, as shown in Fig. 1. For further instructions, see page 46.

THE SKIRT

FIG. A. — This cut represents the EVERETT PATENT ADJUSTABLE DRESS FIGURE for medium size. It can be expanded from six to eight inches. This form is made in four sizes, small, medium, large and extra large. The medium is the size used by dressmakers, and represented above. These adjustable figures have special advantages. They are made from the first quality material, neatly bronzed front and back, Japanned base and knob, mounted on casters, are of perfect shape, can be raised or lowered, so that the artist can stand or sit when trimming or draping the skirt. The figure will soon pay for itself in the saving of the time lost in taking ladies from their work to drape and trim skirts. It also gives to the dress or suit a full, round and perfect form, thereby allowing the patron to admire your work and taste.

FIG. B illustrates the correct shape which should be given to the skirt. For cutting the skirt see page 81. For large sizes the figure should be padded to the required size and shape. These pads are made in the form of a short petticoat; each separate piece or petticoat is quilted the same as an ordinary quilted skirt. They are tied or pinned round the waist; sometimes five or six of these quilted petticoat are used on one figure, to get the required size.

FIG. C represents the figure padded; by adding these pads the skirt may be extended to any size. In this way one form can be used for all sizes. The Train and Demi-train Skirt is made over this form and extended to the required length.

The price of the EVERETT ADJUSTABLE FIGURE is $7 to those who have bought the French System; to all others, $8. Twenty-five cents extra for packing if the figure is to be shipped. Remit the amount with the order. Address: JAMES McCALL & CO., 48 East 14th Street, New York.

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Fig. 1.

Fig. 2.

The Sleeve.

There is not one dressmaker in ten, probably not one in twenty, that understands cutting, fitting, making and sewing in a Sleeve properly. How often do we see the entire dress disfigured by a baggy or strained Sleeve, and the owner is constantly reminded of its faults, by discomfort in wearing and the eye of the critic. The Sleeve is the most difficult part of dressmaking, and the part least understood. Beginners, in learning to cut and fit, pay little or no regard to the Sleeve, they are satisfied with one Sleeve pattern, from which they cut all kinds of Sleeves for all kinds of garments, the result is, as might be expected, in many cases, the garment is spoiled through a bad-fitting Sleeve. Most, if not all, of the information given in the following pages, is taken from the best and most experienced men dressmakers in Europe. From a careful study of these lessons, you cannot fail to derive both pleasure and profit. While the experienced dressmaker will here find much to benefit and strengthen her position, it is not for her alone that this part of the work was begun, but rather for the beginner or young dressmaker who will find the illustrations and explanations so plain and simple, that with a little practice, little or no difficulty will be experienced in making a perfect-fitting Sleeve.

Fig. 1 shows a bad-fitting Sleeve, such as may be seen every day, worn by ladies in all stations in life. All that is wanted to make this Sleeve fit, is to rip the top and allow the Sleeve to fall from the shoulder to its natural position on the arm; the top of the Sleeve requires to be more rounding.

Fig. 2 represents the same Sleeve ripped at the top, showing where the necessary alterations are to be made: from an inch to an inch and a half must be added to the top at the most rounding part, running to nothing at the back and fore-arm seam.

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Fig. 3.

Fig. 4.

The Sleeve.—Continued.

Fig. 3 represents a Sleeve in process of fitting; when the garment is completed all but sewing in the Sleeve, it should be re-fitted thus: Fit on the garment without Sleeves, then fit the Sleeve over the arm, pin the top to the arm-hole as seen in Fig. 3; when pinned, raise the arm, bend it forward. If the Sleeve draws or wrinkles unnaturally, change the position at the top by re-pinning until it fits perfectly. See that the elbow is in the right place. In fitting the Sleeve, it is not necessary to fit on the person for whom the dress is intended; select some one near the size. The object is to get the Sleeve in proper shape, and the fullness in the right place. Before fitting the Sleeve, the arm hole should be prepared for the Sleeve, and the Sleeve for the arm-hole. When the Sleeve draws at the top near the arm-hole, it is caused by the fore-arm seam being too high or too low in the arm-hole, or the top of the Sleeve not rounding enough.

Fig. 4 represents the back of the Sleeve, showing wrinkles at the top near the back arm-hole, which are unavoidable, except in the French Sleeve or one that is tight fitting. When the Sleeve is tight fitting back and front, from shoulder to cuff, the arm cannot be raised above a level; when the Sleeve is made to allow the hand to be raised above the head, more or less fullness will appear at the back near the arm-hole as seen in Fig. 4. It is no fault in the Sleeve to have a little fullness at the back, as represented above.

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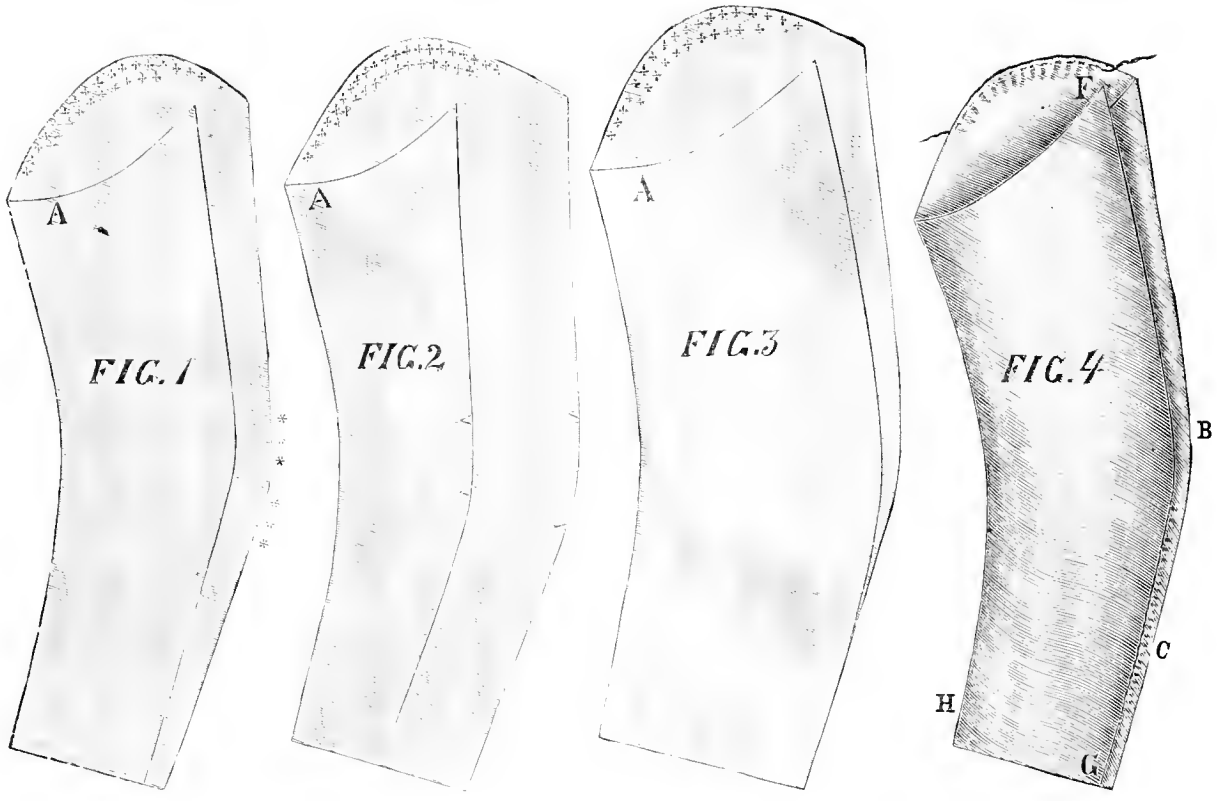

THE SLEEVE.—Continued.

Fig. 1 illustrates the English Sleeve. This Sleeve should be used for all kinds of tight body garments, such as Polonaises, Basques, etc. The top should be cut two inches larger than the arm-hole; the fullness should be gathered between the stars; the double row of stars show where the most fullness should be placed. If the Sleeve is too full, lay a small pleat under the arm at *A*. It is better, however, to cut the Sleeve the exact size wanted. We recommend this Sleeve for all kinds of tight fitting garments. The upper part of the Sleeve should be gathered or fulled in about half an inch at the elbow between the stars; this will make a better fitting Sleeve.

Fig. 2 illustrates the French Sleeve, used only in tight fitting body garments, such as Basques, Polonaise, etc. Beginners should not attempt to use this Sleeve until they are well advanced in cutting, and more experienced dressmakers should use it with caution. The under part of the Sleeve is cut narrow so that the back seam will come directly under the arm; the upper part of the Sleeve is cut nearly two inches longer on the back seam than the under part; this is fulled in at the elbow between the notches. When this Sleeve is properly made it will fit like a glove on the arm, tight and smooth from top to bottom. The fullness should be exactly at the point of the elbow. The top of the Sleeve should be cut less than two inches larger than the arm-hole, and held full on the most rounding part.

Fig. 3. The plain Sleeve, as illustrated by Fig. 3, should be used for Sacques, Cloaks, Ulsters and all kinds of heavy outside garments. The Sleeve at the top should be cut one and a half inches larger than the arm-hole, and gathered or sewed full between the stars; most of the fullness should be placed between the double row of stars. If the Sleeve is too large for the arm-hole, lay a pleat in the under Sleeve at *A*. This Sleeve should be the same width from the elbow to the cuff.

Fig. 4 represents a Sleeve with seams sewed ready for fitting, or sewing in. CAUTION.—When the fore-arm seam at the wrist turns round towards the top, it is caused by bad basting; when the upper point of the under sleeve at *F* is cut too long and basted even with the top of the upper Sleeve, it will throw the fore-arm seam at *H* too far over on the top. This is the cause of great annoyance to dressmakers, especially to beginners; to prevent this, baste the upper and under part of the Sleeve perfectly plain, except at the elbow. If the under part is too long, cut it off at the top at *F*, not abruptly, but gradually, towards the fore-arm seam. CAUTION.—If the point at *F* is not cut off, but brought down and sewed in with the upper part of the Sleeve, it will throw the fore-arm seam at *H* over towards the top. EXTRA CAUTION.—The fullness should be over the elbow at *B* and not below, as indicated by the cut at *C*.

NOTE A. The Sleeves represented by Figs. 1 and 4 are the same; this is the style of Sleeve used by many of the leading dressmakers in Europe. If the upper part of the Sleeve is held a little full at the elbow, it will improve the fit.

NOTE B.—Before the Sleeve is sewed in, the edge should be overcast, lining and material together, stitches six to the inch; the top or rounding part should be gathered with a running or overcast stitch.

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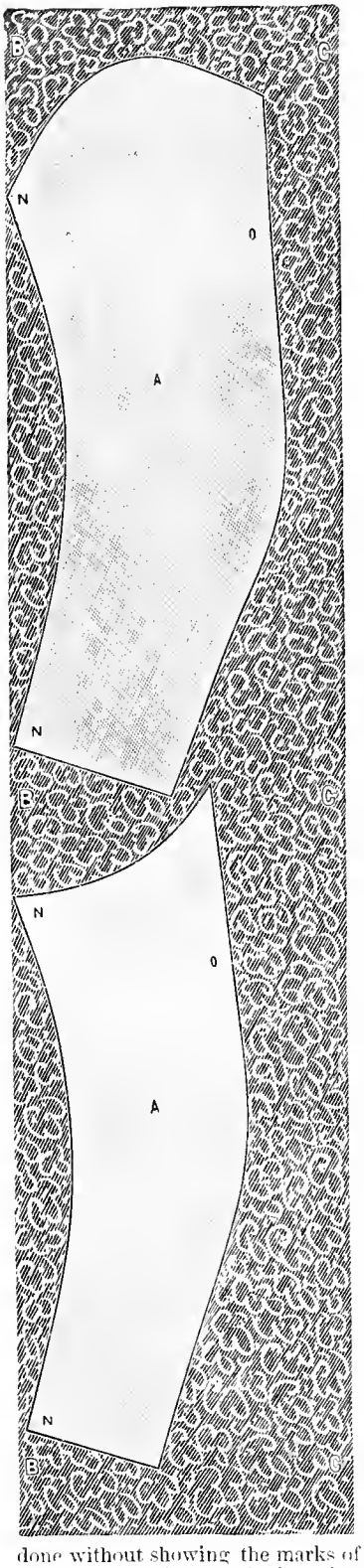

CUTTING THE SLEEVE.

The adjoining cuts A A show how to place the Sleeve on the material. The back ground *B C* represents the material from which the Sleeve is cut; *B B* represent the two selvage edges, and *C C* represent the double edge of the material. To cut the Sleeve, first double the material, selvage to selvage, then place each part of the Sleeve so that the two points *N N* will touch the selvage. If the material is striped the two edges on the back arm *O O* hould run even with the stripe, regardless of the points at *N N*. Allow for seams; the seams on the back arm should be a full inch, or large enough to allow for alterations if need be; this is particularly necessary in cutting a tight sleeve. The back seam of the Sleeve should be sewed by hand, as the sewing machine is liable to leave its mark where alterations are made.

FITTING THE SLEEVE.

In fitting the Sleeve for the Polonaise, Basque, or any tight-fitting garment, use the English Sleeve pattern, Fig. 1, page 90. In cutting the Sleeve, first ascertain the size of the arm-hole, then cut the top of the Sleeve two inches larger, that is, if the measure round the edge of the arm-hole is sixteen inches, the combined measure round the top of the upper and under part of the Sleeve should be eighteen inches. When the Sleeves are made, or rather when the seams are sewed, fit one Sleeve over the arm in the same manner as we have illustrated in Fig. 3, page 89; pin the top to the arm-hole from seam to seam with pins an inch apart; raise the arm to the height of the bust; bend it forward or backward; if the Sleeve draws or strains at the elbow, remove the pins at the back or alter the position at the elbow. Great care should be taken to have the fullness in the right place; in nine cases out of ten, bad fitting Sleeves arise from this cause alone. If the Sleeve wrinkles across the top change the position of the seams, especially the front seam; pin the fullness over the most rounding part. If the sleeve is too wide take in the front or back seam by pinning all the way down. Before the Sleeve is removed mark distinctly on the arm-hole the position of the seams and fullness.

TIGHT FITTING SLEEVE.

To make a tight Sleeve, measure the arm, cut the Sleeve one inch larger than a tight measure. A tight Sleeve should press gently on the arm. If the arm is small, cut a separate interlining from alpaca, cut on the bias; sew this between the lining and material, the alpaca when cut on the bias gives the Sleeve a better shape. When the arm is round and plump the French Sleeve can be used to advantage, for small arms use the English Sleeve.

THE SLEEVE.

The fitting, making and sewing in the Sleeve is one of the most difficult tasks a dressmaker has to contend with, not when she sews it in herself, but when entrusted to inexperienced hands. The Sleeve should be prepared for the arm-hole, and the arm-hole for the Sleeve. Cut the lining for the Sleeve exactly like the outside, taking care that you do not cut two pieces for the same arm. Baste the pieces together, stitch them up and overcast the seams. A neater way for wash goods, and one in which seams are hidden altogether is this: Baste the lining, under and upper together, and the outside, under and upper together, then baste the two parts, lining and outside together. When the seams are sewed, turn the Sleeve, and everything is finished, inside and out. When dresses are cut very high on the shoulder, the top of a Sleeve must be very rounding to correspond, and care is required in putting it in. Place the Sleeve so that the most rounding part comes directly on the top of the shoulder, and sew it in as full as possible across the top without gathering. This will prevent a strain across the arm, which is exceedingly uncomfortable as well as indelegant. If it is necessary to cut anything from the length of the shoulder, that same amount must be added to the top of the Sleeve, making it more rounding. Wrinkles across the top of the Sleeve, or in front, are caused either by the top not being rounding enough, or the seam at the front of the arm is too far down. This will be remedied in fitting by the French System, it cannot be done in any other way, except by fitting the Sleeve itself. Linings are now cut from silk or some soft material that will yield to the movement of the arm.

PRESSING THE SEAMS.

When the Sleeves are made from cloth or any heavy material, the seams should be pressed open with a hot iron; when made from silk, cashmere, or any thin material, the seams should not be pressed; the edge should be overcast, upper and under part together; the back arm seam should be turned towards the under part, and fastened to the lining. The seams may be pressed to one side provided it can be done without showing the marks of the seam on the outside. The seams in velvet Sleeves should be pressed open, by rubbing the velvet on the iron, instead of the iron on the velvet.

FRENCH SYSTEM OF FITTING.

In fitting the Sleeve by the French System, there will be no necessity of re-fitting, as described above. These simple but important directions are intended for beginners or dressmakers who do not use the French System. The lessons on the French System of cutting and fitting will be found of the highest importance not only to beginners, but to experienced dressmakers.

SPECIAL NOTICE.

This and the following page is exclusively for beginners.

Fig. 1. **Fig. 2.**

Directions for Taking the Measure.

Pass a tape measure around the breast just under the arms and above the bust, as seen above; draw it *one inch tighter than the dress is to fit;* the number of inches then ascertained is the size of the bust. The measure should be taken over the dress above the bust, and comfortably tight; take one measure only.

Hungarian System of Cutting and Fitting.

These simple but practical lessons are intended for beginners, or those having little or no previous experience in cutting, and who feel the necessity of commencing at once to earn a living. While we would urge every young dressmaker to thoroughly understand the French System before they commence to cut and fit, we are well aware that there are many who cannot afford to wait until they master every detail connected with the System. To such we would say, give particular heed to the following directions, they will materially aid you and keep you from falling into many errors that might naturally result from inexperience. You cannot expect, until you have thoroughly mastered the whole of the French System, to be able to produce a perfect and satisfactory fit, without trying on; but by care, patience and experience, you will reach the desired result, and be able without delay, or fault, to master the most difficult work. While you are studying the French System, you can cut and fit with safety from the following

DIRECTIONS.

To Cut and Fit a Basque. **First.**—Take the measure—one measure only—as described above. **Second.**—Select a model pattern to correspond in size to the measure (see Note A). **Third.**—From this pattern cut a model waist (see Note B), for one side only; allow a good half inch for seams, and two inches in front for the lap. **Fourth.**—When the model waist is cut, sew all the seams with a running stitch, four stitches to the inch. **Fifth.**—Fit on the model waist over the dress; fasten the back exactly in the centre with pins, two inches apart, then fasten the front in the same way; when the back and front are carefully pinned, fit the model waist the same as if you was fitting a dress; see that every alteration is carefully pinned or marked. This is what the Hungarian dressmaker calls taking the impression, that is, fitting the model waist. When the waist is fitted, remove the pins that fasten the model waist to the dress; first mark where the lap in front is to be turned in. When the waist is removed, rip all the seams apart without stretching; crease the edge of the model waist as close to the seam or basting stitches as possible with both hands, between the forefinger and thumb. If alterations are made, crease exactly where the pins are placed to indicate the alterations. To Transfer the Impression from the Model Waist to the Lining.—Take each piece of the model waist separately, beginning with the front, spread it on a table over two thicknesses of the material you intend to use for lining; it must be spread quite smooth; fasten all around the edge of the model waist outside of the crease or seams; this is done with pins, which should be driven through the model and lining into the pine table—see page 77; the pins should be placed two or three inches apart, or close enough to hold the lining and model firmly and smoothly. **Sixth.**—When this is done, mark or pierce through the lining all around the edge, exactly in the crease or seam with the point of the shears, or some sharp instrument; pierce so that the marks will show distinctly through both sides of the lining. The back and all other pieces belonging to the model waist should be treated in the same way. **Seventh.**—When all the seams are marked, remove the pins and cut the lining; allow for seams and laps everywhere, except round the arm-hole. **Eighth.**—If the model waist is properly fitted, and the impression correctly transferred to the lining, there will be little or no alteration needed in refitting or trying on. It is better to use a tracing wheel instead of a pointed instrument; thus: Run the tracing wheel close to the seam over the stitches; this is a much quicker way, but requires more care to do the work. **Ninth.**—When the linings are cut, lay each piece separately on the material beginning with the two front pieces; pin the lining to the material before cutting—see page 73; one pin only is required for each piece. **Tenth.**—In cutting the material, do not cut close to the edge of the lining but block it out roughly; when all the pieces are cut, roll each up separately ready for basting. In basting the pieces together, that is, lining and material, it is necessary and important to have the lining quite loose at the waist.

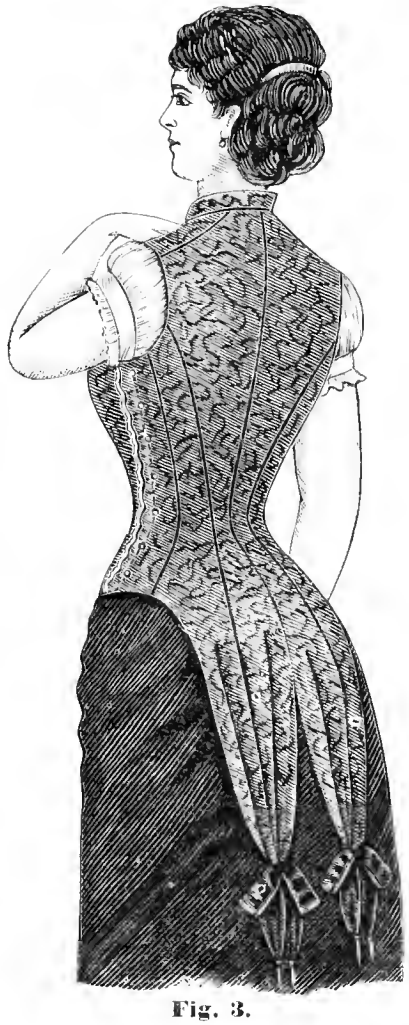

Fig. 3.

Eleventh. — In all tight-fitting garments, such as Basques, Polonaises and Jackets, the lining should be cut half an inch longer to allow for the fullness; the lining and material should be quite plain across the waist from back to front, but lengthways the lining should be half an inch full at, and near the waist line; the fullness in the lining should be sewed in with the seams. **Twelfth.**—To baste the lining and material, first baste all around the edge, about an inch from the seam, stitches two inches apart; keep the lining next you while basting; when the pieces are basted, trim the edges even with the lining, overcast lining and material together, stitches four to the inch. **Thirteenth.**—After the linings and material are basted, and the edges overcast, baste all the seams perfectly plain except the back shoulder seam, that part should be cut half an inch longer and held full on the front; in basting the seams, hold the back next you. For further instructions on basting, see French System; for the present, follow the above directions. **Fourteenth.**—Before the garment is completed, it should be tried on, that is, before the sleeves are sewed in, before the button-holes are cut, before the buttons are sewed on, and before the seams under the arm are sewed, the garment should be re-fitted as represented above. To fit the sleeve, see French System on Fitting the Sleeve. When the garment is completed, press all the seams open with a hot iron.

CUTTING ON THE BIAS.—Bad fitting waists are sometimes caused by cutting the side pieces and pieces under the arm on the bias. CAUTION.—The thread or grain of the material and lining should be straight round the waist; there is no difficulty in cutting the back and front, these parts are gaged by the selvage, but the side piece and piece under the arm are often spoiled from cutting on the bias; the lining and material should be cut with the thread running the same way; beginners often cut these pieces to save material regardless of the way the thread runs.

NOTE A.—The set of basque patterns furnished with the French System are called model patterns, and when we speak of model patterns, we always refer to the patterns accompanying the System. It is by these patterns the model waists are cut. See model patterns explained in French System.

NOTE B.—The model waists are linings cut from common bleached muslin; they are cut from the model pattern; when we speak of model pattern, we refer to the paper pattern; when we speak of model waist, we refer to these muslin waists; they are not to be used for lining, they are to be used only for taking the impression, after which they are ripped apart, and from which the real linings are cut. See model waist explained in French System.

NOTE C.—Your success as a fitter will depend on three things, First: the manner of taking the impression. Second: the manner of transferring the impression, and Third: the manner of basting. You may possess all knowledge in regard to dressmaking, you may have worked at the business for twenty years, but if you fail in any one of these particulars, you fail as a fitter.

NOTE D.—In fitting over a full bust, lay a small pleat in the front edge of the lining, just above the darts, this will give more width above the bust and keep the front edge straight. See French System on full bust.

NOTE E.—The French dressmakers cut a paper pattern for every piece and part of any dress or garment they make; this is done to save material, and it pays well for those who will take the time and trouble to do so.

NOTE F.—No matter how well you may understand the cutting and fitting, if you fail in basting, your labor will be in vain. The forty lessons connected with the French System, are all of more or less importance to every dressmaker, but those on basting and how to avoid wrinkles are among the most important. No matter how well the model may be fitted, if the waist is poorly basted the result will be a failure.

NOTE G.—A good fitter can take from thirty to forty measures or impressions in one day. A good cutter can cut a Basque in twenty minutes and Polonaise in thirty minutes. At first you may take two hours to a Basque and four hours to a Polonaise. Practice makes perfect.

NOTE H.—In taking the measure or impression it is important that the person to be fitted wear the same corset and undergarments when fitted, that are to be worn after the garment is made, as a thick flannel undergarment, or an ill shaped corset, will make quite a difference in the appearance and fit of the dress; as the model waist is fitted, so the dress will be when finished.

NOTE I.—In basting the seams, hold the back next you; in basting the side seams, begin with the right side, starting from the top; first fasten the entire seam with pins three inches apart, pin the left side in the same way, starting from the top—back next you; as you baste, remove the pins. If the pieces are not cut even, let them run over at the bottom, never at the top. The shoulder seam should be fastened with three pins before basting, one in the centre, and one at each end; divide the fullness equally.

NOTE J.—PRESSING THE SEAMS. The waist seams of all garments, whether of silk, satin, velvet or woolen goods, should be pressed open; for pressing the seam, see directions in French System.

NOTE K.—CAUTION. In cutting a garment, see that you do not cut two pieces for the same side. It is a safe rule to plan all your pieces before cutting.

NOTE L.—The Polonaise or Princess Dress is cut from the basque, by simply extending the skirt, and allowing for fullness and draping; for further instruction, see French System.

NOTE M.—FITTING THE SLEEVE. To fit the sleeve, see directions on sleeves. As the sleeve is one of the most important, if not the most difficult part of a dress to fit, we recommend all young dressmakers to a careful and thorough study of every lesson connected with the sleeve; the sleeve is explained in different parts of the French System.

GARMENTS REPRODUCED.

When a garment is to be reproduced from a picture, that is, when a polonaise is to be made from a fashion plate, first cut a pattern in tissue paper, pin it together and drape over a lay figure. The skirt or part to be draped should not be cut but left the full width of the paper. When the draping is completed, cut off the surplus paper before the pattern is removed from the figure; mark distinctly the points to be looped, otherwise you may have difficulty in rehooping. With a little practice, any style of garment may be reproduced over a figure. Among the best for this purpose, is the "Everett," explained on page 64.

ONE SHOULDER HIGHER THAN THE OTHER.

There are very few people higher on one shoulder than the other, notwithstanding the assertion of many dressmakers to the contrary. The difficulty is not in the shoulder, but in the basting. When the seams are basted crooked, that is, one side higher than the other, the garment will be one-sided and give the appearance of a high or low shoulder. Nearly all young dressmakers and bad basters, complain of many customers being difficult to fit on account of one shoulder being higher than the other. When a dressmaker thoroughly understands the art of basting, she will have no trouble with high and low shoulders. Another cause of high and low shoulders is in fitting. Few ladies can stand erect in one position longer than five minutes at a time; the tendency is to lean on one foot; when this is done, one shoulder goes up, the other down.

PAPER FOR CUTTING PATTERNS.

You can purchase large sheets of manilla paper at any dry goods store for 2, 3, 4 or 5 cents per sheet, or 15 cents per pound. We will send you paper at the following rates: No. 1 tissue manilla, size of sheet 50x120 inches, 5 cents per sheet, or 10 cents by post. This paper is used for draping; one sheet is equal to seven yards of muslin 24 inches wide.

No. 2 extra heavy manilla paper, size of sheet 22x28 inches, 5 cents per sheet, or 10 cents by post; this is used for cutting model patterns. One sheet will cut a complete pattern except the sleeves; seven sheets will cut the full set.

TO DRESSMAKERS.

Dressmakers or beginners who have not the time to cut model basque patterns, will be furnished with complete sets, cut in heavy manilla paper for fifty cents each size, without sleeves; sizes 30, 32, 34 and 36, are cut with one piece under the arm as represented on pages 68 and 71; sizes 38, 40 and 42, are cut with two pieces under the arm as represented on pages 69 and 83

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CONTENTS OF MOSCHCOWITZ SYSTEM.

The following Contents cover 32 pages, and are intended for the advanced dressmaker. This is the system now in general use by the best men dressmakers. It is a system complete in itself. It is published at the earnest request of prominent dressmakers.

1. Moschcowitz's system of cutting, fully illustrated and explained. It can be learned perfectly from the printed directions. It is exceedingly simple and accurate; a basque or polonaise can be cut in twenty minutes. It is the system in general use throughout Europe and by many of the leading modestes in America.

NOTE.—*For the encouragement of intending purchasers, or those who cannot visit the city in person, we make the following statement. "If we fail to make you understand this system of cutting, as illustrated and explained on pages* 66, 67, 68, 69, 70 *and* 71, *your money will be returned.*

2. Moschcowitz's system of taking the measure—illustrated and explained. Great simplicity in this as in every other branch of his work; page 66.

3. Moschcowitz's system of forming the darts, dividing the seams, etc., rules for the position of each seam and the distance between each, etc., etc. These rules have never before been published in any work on cutting, and are of the highest importance to a dressmaker; page 68.

4. Moschcowitz's system of dividing the seams for a large and corpulent figure. It is the aim of artistic dressmakers, to make a large figure look small. In this Moschcowitz excels; page 69.

5. Moschcowitz's system for cutting the postilion or skirt, showing the outlines of a basque, giving spring at the waist, over the hips, etc.; page 70.

6. Moschcowitz's perfect model for a basque, forming the darts above and below the waist, showing the natural and artificial waist, and the cause of wrinkles at the waist; page 72.

7. Moschcowitz's system of basting, first lesson, how the lining should be cut, an important lesson from an old waist lining; page 72.

8. Moschcowitz's system of cutting the material, the danger in cutting figured goods, how to avoid mistakes and save time; page 73.

9. Moschcowitz's system of basting the lining and material together, rules for basting, preparing the waist for basting the seams, importance of the work, page 74.

10. Moschcowitz's system of basting the seams, importance of basting, success in fitting, bad basting—the cause of bad fitting; page 75.

11. Moschcowitz's system of preparing the model waist, how he prepares his model pattern for each season, his system of cutting, great simplicity and saving of time; page 76.

12. Moschcowitz's system of transferring the impression, and cutting the lining—important work, how to avoid refitting; page 77.

13. Moschcowitz's system of taking the measure or impression—illustrated by nine different figures, the accuracy and simplicity of the system, saving of time and material; pages 78, 79 and 80.

14. Moschcowitz's system of fitting the sleeve, the model sleeve—how to make it, how to fit it, page 81.

15. Moschcowitz's system of pressing the seams, importance of pressing each seam, directions for pressing all kinds of material; pages 57 and 81.

16. Moschcowitz's system of cutting for a large waist, fitting large waists, cause of wrinkles in front—how to alter, how to prepare the pattern; pages 82 and 83.

17. Moschcowitz's system of cutting the skirt, the walking skirt, the train and demi-train skirt, the proper length and width of each; page 84.

18. Moschcowitz's system of cutting the polonaise, improvement in cutting the darts below the waist, the two styles of polonaise—illustrated and explained; page 85.

19. Moschcowitz's system of cutting and fitting the English walking coat; pages 46 and 86.

20. Moschcowitz's system of extending the skirt for large figures, the perfect model for a perfect skirt; page 87.

21. Moschcowitz's system of cutting, making and fitting the sleeve, the English, French and coat sleeve—illustrated and explained, an important lesson for dressmakers; pages 88, 89, 90 and 91.

22. Moschcowitz's system of treating the waist, how to prevent the seams from drawing, the material from giving way, and the waist from stretching out of shape and form; page 64.

23. Moschcowitz's system of fitting by proxy, and making dresses for ladies living at a distance, and to fit as well as if personally fitted; page 60.

MODEL PATTERNS.

If you cut by Moschcowitz's system, we would recommend you to procure a set of model basque patterns in heavy manilla paper; these may be cut from the tissue basque patterns which are furnished with the System. If you have not the time to cut these patterns, we will furnish you with the complete set for $3.50, or single patterns at fifty cents each; in either case we send post free, and at our risk. If you prefer to cut these patterns yourself, which we recommend you to do, we will furnish the manilla paper, 22x28 inches, extra heavy, for five cents per sheet, or ten cents per sheet, sent by post at our risk and expense. Seven sheets will cut a complete set except the sleeves which we do not furnish; these are supplied with the French System and may easily be cut in heavy paper at a trifling cost. NOTE.—To those who have not bought the French System, the model patterns will cost $7 per set or $1 each.

JAMES McCALL & CO.,
46 & 48 EAST 14TH ST., NEW YORK.

Rules for Learning the French System.

Read the Instruction Book through two or three times before you commence the following work. If you have no previous experience in cutting and fitting, and feel the necessity of commencing at once to earn a living, we would recommend you to study and practice the lessons on pages 92 and 93. This will enable you to cut and fit with safety, while you are learning the French System. It should be remembered that these two pages are designed for the use of beginners only, and in no way connected with the French System.

Art of Basting.—Turn to pages 35, 37 and 52; read over these pages at least three times, or until you are quite familiar with each and every part. It is not necessary to commit to memory; when you are thoroughly conversant with the contents you will be ready for your first practical lesson in basting.

First Lesson on Basting.—Select some friend who will allow you to fit a waist; take one measure—the breast measure only, as directed on page 2; select a model basque pattern to correspond to the measure—see page 71; cut a lining from this pattern from common bleached muslin; from this lining cut the material from cheap common stuff, six or eight cents per yard, or from any old material; cut the lining as directed on page 72; baste the lining and material as directed on pages 73 and 74; baste the seams as directed on page 75; when the seams are basted, fit on the waist; for practice you may make such alterations as you see fit. The points to be gained in this lesson are First: Cutting the lining—Second: Cutting the material—Third: Basting lining and material together—Fourth: Basting the seams. Practice on this lesson until you feel that you are master of each and every detail.

Second Lesson on Basting.—Select a friend with a very full bust, take the two bust measures only as described on page 18; select a model pattern to correspond with the breast measure—that is the measure above the bust—see NOTE A, page 36. Pages 20, 21, 22 and 23 describe and illustrate the full bust. Cut the lining and material as directed above, only allow for the fullness in front. In basting the lining and material, first sew the V in front, then baste the lining and material from the top of the darts to the bottom, after which baste above the darts over your knee. In a very full bust the lining will be a little loose over the fullest part; this will do no harm but rather benefit the front. On no account should you commence to fit, until you understand the art of basting. Your success in fitting will depend on your knowledge of basting.

ART OF FITTING.

If you have carefully and thoroughly studied the lessons on basting, and understand the details which are essential to your success, you will have but little trouble in understanding the art of fitting. Study each lesson in the following course:

First.—Page 76 explains the first lesson in cutting the model waist; this part of the work should be understood before any attempt is made at fitting.

Second.—Pages 78, 79, 80 and 81 explain fitting the model waist or taking the impression. The experienced fitter will be able to do this work almost instantaneously; the beginner will require some practice, but after two or three trials the work will be successfully done.

Third.—Page 77—TRANSFERRING THE IMPRESSION. This is the most important work in the whole course; the width of a pencil mark if allowed on each seam will make a difference of one or two inches in the size of the garment. It is of the highest importance that care and attention be paid to the lesson on this page.

ART OF CUTTING.—FRENCH SYSTEM.

First.—Pages 66 to 71 explain Moschcowitz's system of cutting. Begin at page 66 and go on step by step to the end of page 71. Mr. Moschcowitz's tools or system consisted of nothing more than a set of plain waist patterns, a tracing wheel and a pencil. We furnish you with the same tools; if you use them aright, you will be able to cut a basque in ten minutes, or a polonaise in twenty minutes. The work is simple and yet requires a degree of artistic skill. Practice in drawing the lines and curves until you can imitate the hand of an artist.

ENGLISH SYSTEM OF DRAFTING.

Pages 4 to 17 explain the English system of drafting. After you have learned the three principal parts of the System—Basting, Fitting, and the French system of Cutting—you will be ready to commence with the English system of drafting. On page 4 you will find the key to the lesson; you may take three hours to learn this one lesson; when learned you will be able to cut a waist, in five to ten minutes. Take the measure as directed on page 2; procure a small square, fifteen inches long—you can buy one at any hardware store, or have one made by a carpenter, or what is just as good make one from stiff paste board; if that is not at hand, use a sheet of paper, twelve inches square; it is not necessary to have the inches marked on the square or paper. To cut a basque for a lady measureing 34 inches, turn to page 9; draft a plain waist on paper; turn again to pages 66, 67, 68 and 71. A little practice will enable you to cut rapidly. The English system is used by tailors in cutting men's garments. It is calculated on a division of the breast and shoulder measure. This system is but little used except by country dressmakers. It should be used only in making model patterns, which we recommend all dressmakers to do.

MOSCHCOWITZ'S SYSTEM.

Moschcowitz Brothers have an international reputation for artistic dressmaking. They are favored with the patronage of many of the first ladies of American society. They have had the honor to make the Inauguration dresses for the last twelve years. The costumes worn by the wives and daughters of our Presidents, Governors, Senators, and wealthy citizens on distinguished occasions, have been, for the most part, products of these celebrated men dressmakers. Their system of cutting and fitting is perfection in every particular. Everything is done according to rule, and yet so simple that a child may understand. We have the privilege and are permitted to publish their system of cutting, fitting and basting complete. Not only this but we have been assisted by eighty or ninety of his workmen, among whom are some of the best men dressmakers in the country. The system commences with page 65 and is continued to page 96. In this system you have the result of more than twenty years' experience of the best men dressmakers in the world.

THE MODEL PATTERNS.

We furnish with the French System twenty-nine model patterns, cut in tissue manilla paper as follows:

Seven PLAIN WAIST PATTERNS in the following sizes, 30, 32, 34, 36, 38, 40 and 42 inches breast measure, the same as used by Moschcowitz and represented on pages 66 and 67. If these patterns are lost or injured, they can be reproduced by the English system of drafting. The plain waist pattern is the foundation or model from which all patterns and styles are cut. The skill and ability of a cutter, is tested by the manner in which he handles the plain waist pattern.

Seven BASQUE PATTERNS in the following sizes: 30, 32, 34 36, 38, 40 and 42 inches breast measure. These patterns are the same as represented on page 41; they are cut from the plain waist, as represented on pages 66, 67, 68, 69, 40 and 41. These are called model or standard patterns, from which the model waist linings are cut. Should these patterns be lost or injured in any way, a duplicate set may be cut by the English system of drafting, and French system of cutting.

Six PATTERNS FOR CHILDREN in the following sizes: 2, 4, 6, 8, 10 and 12 years old; these are the same as represented on page 59, except that there are no pleats in the pattern, it is cut plain in the back. Pleats and folds can be made to suit the material or taste of the wearer.

Nine SLEEVE PATTERNS, three for the French, three for the English and three for the Coat sleeve. Each style has three sizes, small, medium and large. These patterns are represented and explained on page 90.

CUT YOUR OWN PATTERNS.

We earnestly recommend you to cut your own patterns as soon as you are able to do so. We furnish the above patterns free of charge with the System as a help for beginners. It is good practice to cut one pattern every day if you can afford the time. In doing so, let each style vary, or select some style from a fashion book, beginning with those that are very simple; the sleeve patterns and the patterns for children should not be destroyed.

Instructions Free.—All instructions, verbal or in writing, are free. If you have any difficulty, write to us, if you cannot come in person. We recommend you to follow Moschcowitz's system of cutting and fitting.

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